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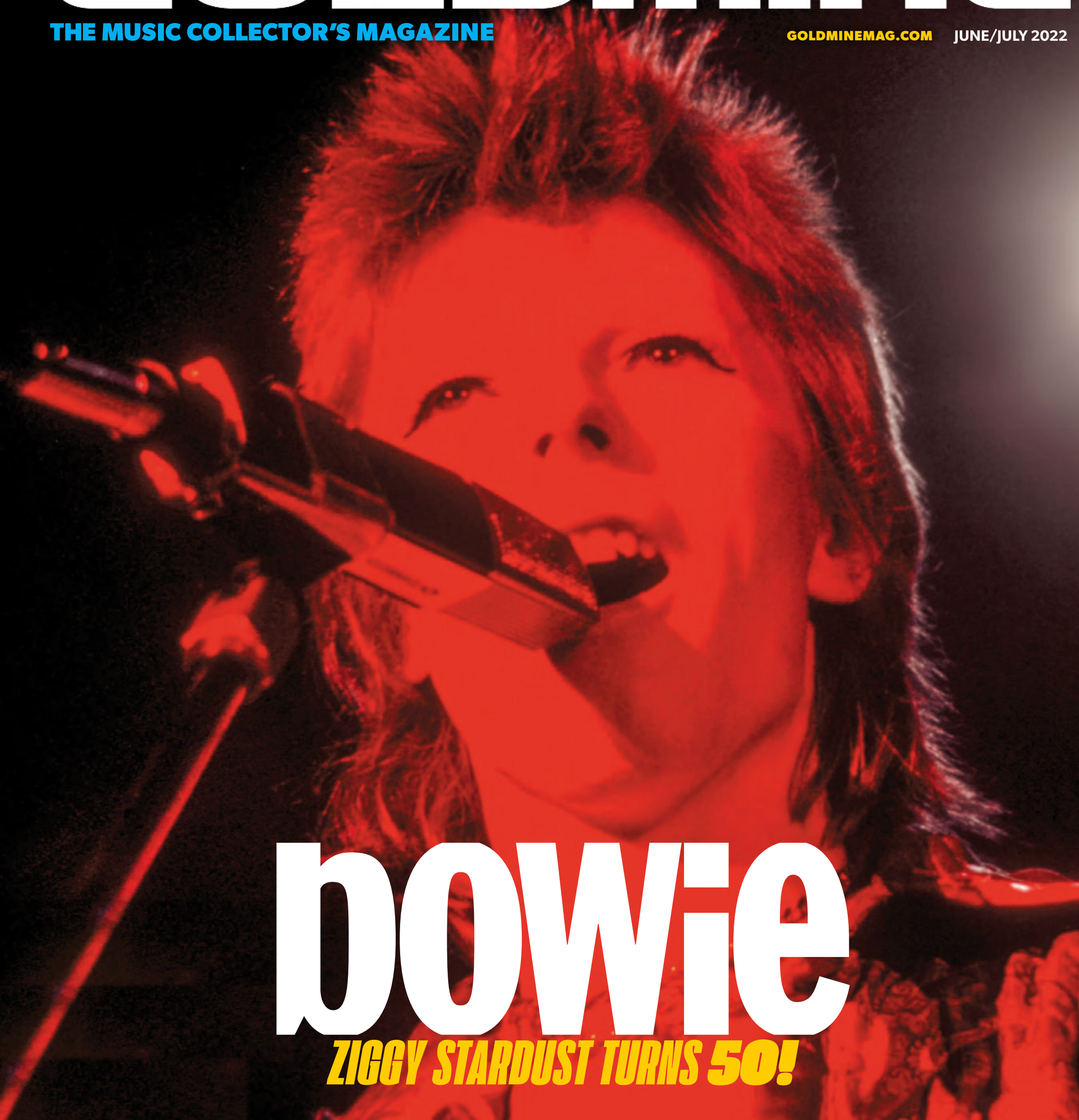
# GOLDMINE

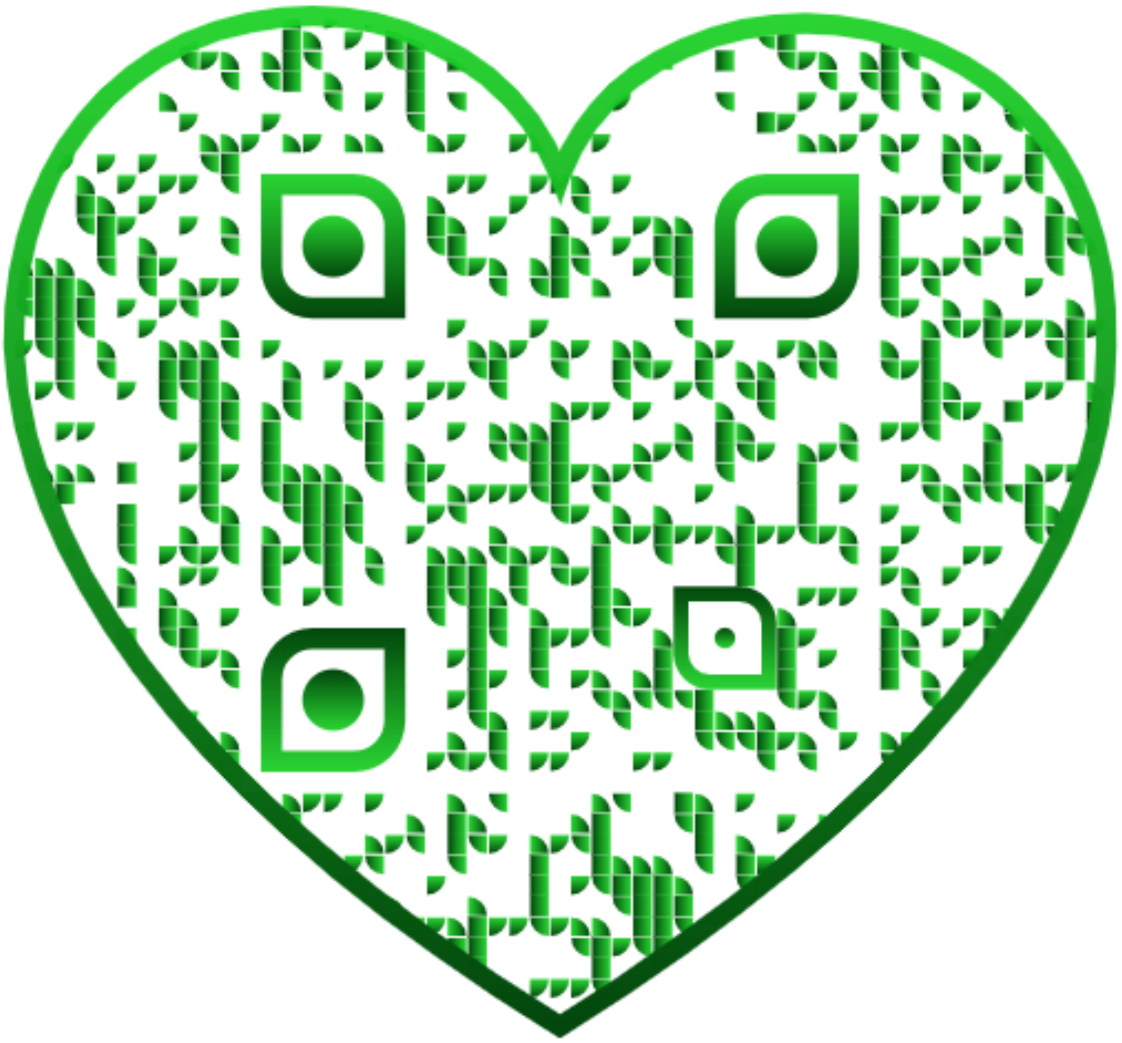
THE MUSIC COLLECTOR'S MAGAZINE

GOLDMINEMAG.COM JUNE/JULY 2022



# bowie

## ZIGGY STARDUST TURNS 50!



# MUSIC MEMORABILIA

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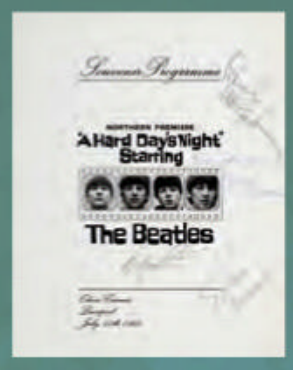
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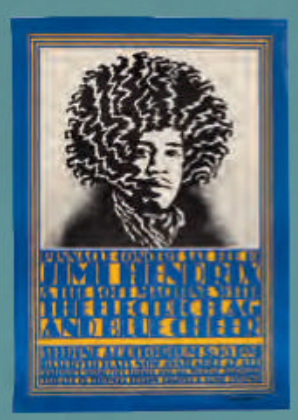


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**"Just accidentally I heard Jethro Tull *Stand Up* and I went, 'Wow.' I never ever had paid much attention to Jethro Tull; I just never did. And it didn't help losing to them in 1989 for that Grammy."**

— Kirk Hammett

ETHAN MILLER/ GETTY IMAGES NORTH AMERICA


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RELIVING THE BEATLES FAMOUS TRIP TO INDIA VIA NEW FILM

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# EDITOR'S NOTE

**As is our latest trend,** *Goldmine* will have three different covers going out to subscribers and newsstands for this June/July 2022 issue (covers shown at right): **Scorpions, David Bowie** and **Kirk Hammett** of Metallica. In addition, two of those three will have a collectors edition, which will be available only in the Goldmine store, *Shop.GoldmineMag.com*, for a limited time (limited to 200 copies). Each collectors edition comes with an alternate cover and an exclusive (often rare) photograph on an 8x10" print. We hope you are enjoying these multiple covers and collector editions as much as we enjoy putting them together. I mean, we are the music collector's magazine, after all!

Plus, let's not overlook the editorial! The David Bowie cover feature analyzes the artist's Ziggy Stardust persona, the tour and the album that launched the phenomenon 50 years ago. The Kirk Hammett feature centers on the guitarist's first solo EP, *Portals*, which exemplifies his journey on a path more toward prog. Lastly, the very likeable German rockers Scorpions will attempt to turn as many listeners as possible into "rock believers" with their new studio album of the same name, which by the way has a hard rock sound similar to their *Blackout* album released 40 years ago.

We hope you enjoy the latest issue of *Goldmine* from front to back, and for those readers who have been most loyal to the brand: Thank you for picking up (and collecting) every issue since 1974!

— **Patrick Prince**
*Editor*

## EXTRA CONTENT

### THE GOLDMINE PODCAST

Listen several times a month, as musicians and insiders discuss music. Go to ***www.goldminemag.com/page/podcasts***. Also available on iTunes, Amazon Music, Pandora, iHeartRadio and Spotify.

RECENT PODCAST HIGHLIGHTS:

**Episode 167:** U. S. Poet Laureate Joy Harjo, who is the first Artist-In-Residence for the new Bob Dylan Center in Tulsa, Oklahoma, explains the importance of the Center as it opens to the public on May 10, 2022.

**Episode 166:** Record Store Recon focuses on SmartPunk Record Shop in Orlando. Listen to the episode and learn more about this unique music store in the heart of Florida.

### THE GOLDMINE RADIO HOUR

Hear the music from the latest issue of *Goldmine*, every Sunday at 7 p.m. ET with hosts Ronald Webb and editor Patrick Prince at ***www.cygnusradio.com***


# GOLDMINE

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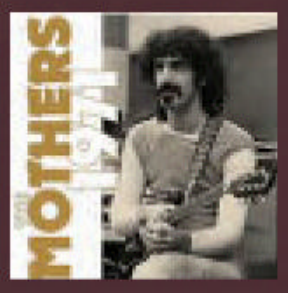


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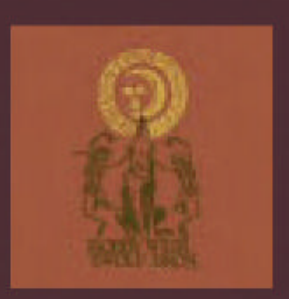

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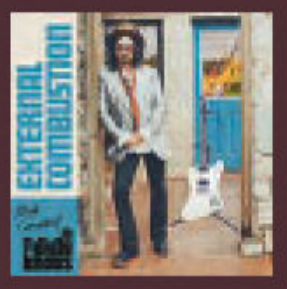


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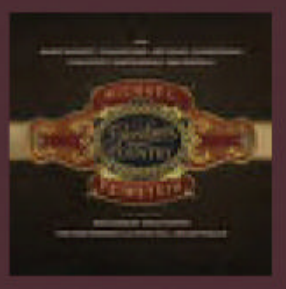

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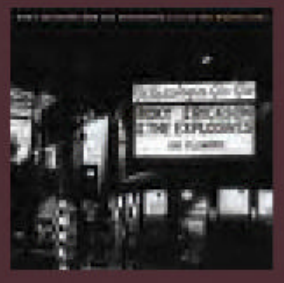

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**SPIN CYCLE**

# SPINNING OFF THE BEATEN PATH

**BY DAVE THOMPSON**

It's a busy (not to mention expensive) time to be a **Frank Zappa/Mothers of Invention** fan. Coming soon, a box set devoted to the band's 1971 Fillmore East shows is set to be the crowning glory of any survey of the Flo & Eddie years. Before that, though, the soundtrack to the movie *200 Motels* (Zappa Records/UMG) has materialized, with six CDs jam-packed with — well, everything.

The first disc and a half are the familiar ones, offering up the movie soundtrack that was originally spread across four sides of vinyl. From there, we get half a disc's worth of demos, two discs of alternates and outtakes and, for the absolute completists among us, two discs of movie dialog, which may or may not be overegging the pudding just a little, although it's certainly an entertaining listen. Then there are sundry adverts, jingles, random bits and pieces — "bonus swill," as the track listing puts it, although it's a lot more fun than such a description makes it sound.

*200 Motels* itself ranks among the greatest of all rock movies, for its musical moments, of course, but also for the vision of life on the road (and elsewhere) that it captures. Yes, the co-starring Keith Moon and Ringo Starr run away with more of the memories than a lot of the (in)action that devours the celluloid, but watch closely and there's not a wasted moment.

Zappa called it "a surrealist documentary," but even that doesn't quite capture the impact of watching the movie for the first time, leaving the listener wishing that this latest package had also included a DVD of the film. The liners, after all, are concerned more with the making of the film than the consequences of that process, while the pictures, though great, are just pictures. *200 Motels* itself was a blur of imagery, with even the music often secondary to the onscreen events.

But what music it is, a combination of fully-realized performances and incidental snatches, to which only the most Zappa-esque of titles can do true justice — the hellacious orchestration of "Lucy's Seduction of a Bored Violinist & Postlude," the operatics of "A Nun Suit Painted on Some Old Boxes" and the chorale-clatter-scritchity scratch of "The Lad Searches the Night for His Newts" intrigue long before you've cracked the shrink wrap. Meanwhile, a dip into the demos and outtakes reveals two fine versions of "Tell Me You Love Me," five of "What Will This Evening Bring Me This Morning" and, of course, the immortal "Road Ladies" across disc two alone.

Indeed, in many ways, it's the unused material that fascinates the most. Disc five's array of alternates and outtakes makes one wonder, sometimes, how the final decisions were ever made (which, in fairness, is not an unfamiliar sensation when playing Zappa outtakes), and hearing the basic tracks for "Strictly Genteel," having already been wowed by the "official" version, is like being reintroduced to an old friend.

The packaging, as is so often the case with deluxe Zappa, is outstanding: a solid outer box, and the hardbound book is stunning, regardless of whether or not you like having your CDs stuffed into cut-out cardboard slits within (you may want to slip them into plastic sleeves to avoid scratches). Bonus bump includes a massive movie poster, a Do Not Disturb sign to hang from your own bedroom door and a *200 Motels* key fob, all of which adds to the sense of occasion that the box is clearly meant to arouse. In other words, it's another triumph from a series that has, for the most part, been nothing but triumphant.

It's little more than a year since **Sky Cries Mary**'s last album, *Secrets of a Red Planet*, but here they are with a new release that, although there's no mention of it on the sleeve, marks nearly 30 years since their first truly great album by reminding us that they're still capable of making a major mark.

*Wandering in the Vastness* (Trail Records) marks almost 30 years since the band's *A Return to the Inner Experience* breakthrough. But with frontman Roderick Wolgamott and multi-instrumentalist Ben Ireland representing the "classic" Sky Cries lineup, alongside longtime associate Jack Endino, guitarist Kevin Whitworth, bassist Curt Eckman and vocalist Debra Reese, it's clear that the band's original mission remains firmly in mind — and, on the strength of *Wandering in the Vastness* — firmly within their grasp, too.

The interplay between Wolgamott and Reese's vocals is the most striking element, at least initially, drawing the album's more meditative numbers to exquisite heights. Wolgamott alone takes the lead elsewhere, giving vent to his inner rocker across the opening "Crystal Gazing" and, even more impressively, "Can't Find the Time," a five-minute thunderstorm that is almost punk in its delivery.

In a similar mood, "Bright Biggest Eye" feels almost Beatles-ish, before segueing almost unnoticed into the gentle rhythms of "The Dolmen."

It's the longer pieces, of course, for which Sky Cries are most renowned. Our first tastes come with the pulsating "Chaos at the Port" and the superbly titled "Raga Metal Machine," which employs everything from eternal drones to what may be backward masking to create an absolutely staggering succession of layered soundscapes and simply has to be listened to on headphones.

The closing "Dream Yourself to Sleep," however, is the album's key, in much the same way as their cover of The Stooges' "We Will Fall," "4:00 AM" and "Insectoria" wrapped up (or thereabouts) the band's three 1990s gems. Never revisiting what we've heard before, but invoking its spirit regardless, this latest effort is 10 minutes of boleric hypnosis, and the only regret is that it wasn't even longer. If this album ever makes it onto vinyl, that entire track should be used as a stick groove.

In terms of mainstream impact, Sky Cries Mary never came close to fulfilling

their potential, a fate that can probably be traced to what was quickly revealed as a misjudged switch to a major label. As such, it's impossible to quantify their influence upon the genre that they so coolly made their own, for the simple reason that nobody ever did it better, and would probably have denied ever hearing them anyway.

Today, the vacuum is even harsher: *Wandering in the Vastness* is released as a limited edition of a meager 300 copies, when a cat with no ears could tell you that there's 10 times that many who would treasure a copy, if only they were aware it existed. If only they knew the band existed.

Sky Cries Mary deserve a multi-disc box set and maybe, one day, someone will create one. Until then, let *Wandering in the Vastness* show you what the world is missing.

Incredibly, it's also been more than 20 years since **Dot Allison** first exploded out of One Dove *with Afterglow*, one of the last classic albums of the 1990s. She remains, however, firmly at the forefront of sonic revelation, with *Heart-Shaped Scars* (SA Music) her first new release in getting on for a decade.

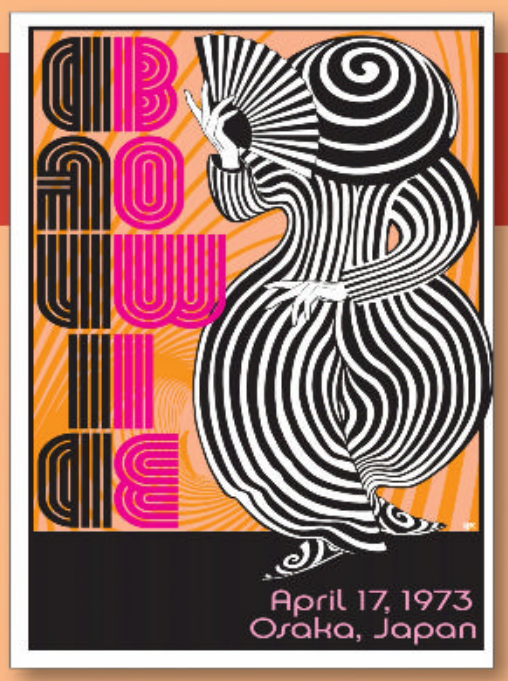
It's been a long wait, then, but the moment the Allison voice sounds, it's as though she's never been away. Her moods have changed, however; no more taking her risks atop an electronic landscape, Allison today is leaning more toward — well, some people call it a folky approach, but that's the easy way out.

Yes, it's largely acoustic; yes, it's mostly

[ CONTINUED ON PAGE 98 ]

AN EPIC VISUAL CELEBRATION OF DAVID BOWIE'S LIFE AND ART

by Martin Popoff

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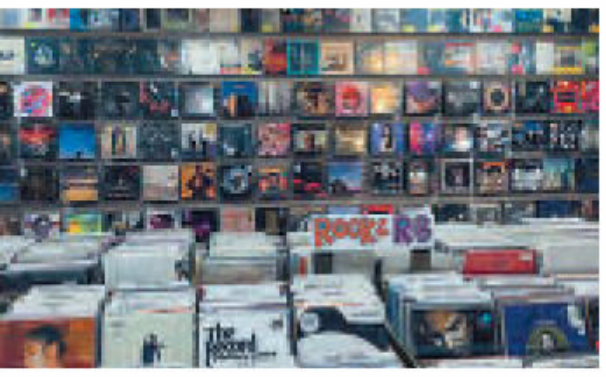

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This store has it all: store shirts, socks, lunch bags, games, DVDs, books, posters, Beatles stuff, band shirts, CDs, records, tapes, 8-tracks — and all of this music can be found new and used. They also carry art from local artists and have some amazing limited-edition prints from Leni Sinclair, wife of John Sinclair.

### STAFF 9

I had the opportunity to meet the two owners of the store, Rick and Kevin. They bought the store from their father, who purchased the store back in 1956, when the store was a music instrument store (sold their last guitar in 1976). They started selling vinyl in the 1960s. Kara Frank, the engagement specialist, gave me an amazing virtual tour of the store. The store has 12 employees at this location and seven at the new store that opened in September 2021.

### SOCIAL MEDIA PRESENCE 9

The store does a good job with Instagram and Twitter. I am not a big fan of their website, as it appears to be a canned site, not a custom site. Like most of the sites that have this style, it's not the easiest to use. I could not locate any of their store swag on the site. The site does look clean and slick, but I still like a custom store site.

### SELECTION 9

You will find all styles of music. They have their world famous "Wall of Sound," which contains new releases, popular re-releases, collectible and popular used records. Every Sunday, the store puts out 500-600 used records on the floor. Please line up for this. Sometimes as many as 30 people are waiting for these to hit the floor. The store has more than 24,000 square feet of music entertainment.

### SPECIAL MENTION

They have had some pretty cool people visit the store over the years: Bob Seger, B.B. King, Pete Townshend and Martha Reeves, along with many local musicians.


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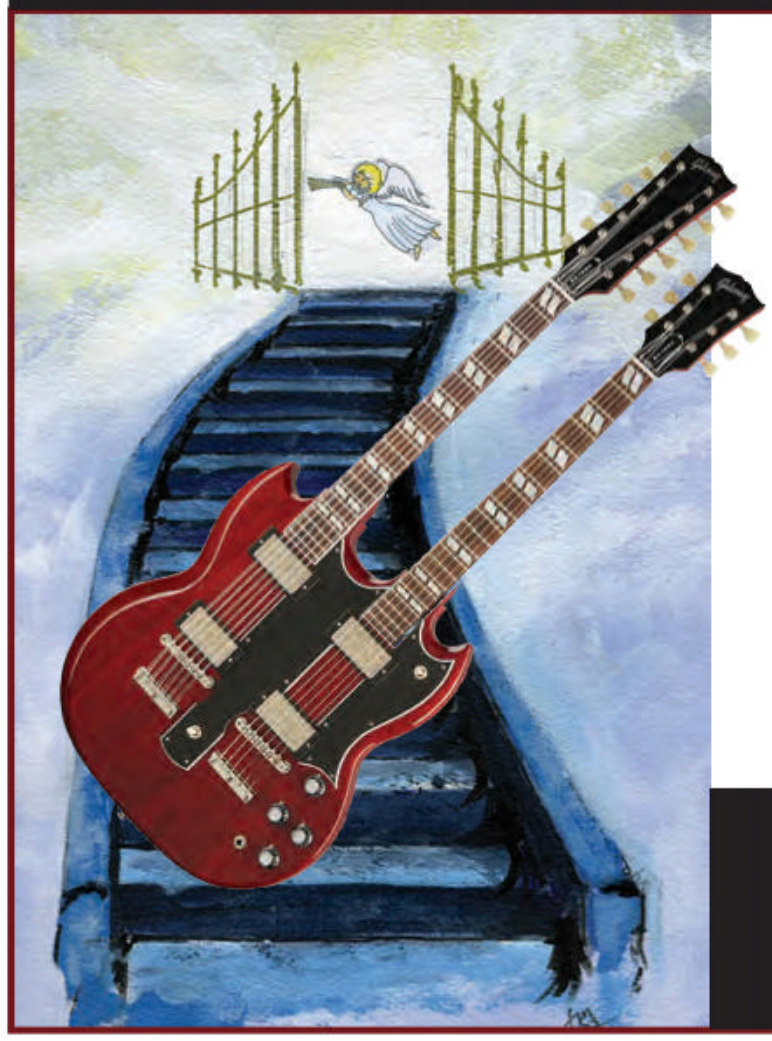

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*A terrific sequel to a Blue Oyster Cult classic conceptual album!*

# 10 ALBUMS THAT CHANGED MY LIFE

## GREG HAWKES

Multi-instrumentalist (keyboards, sax, guitar, ukulele, bass) Greg Hawkes is a founding member of The Cars. They were a unique and stylish band that successfully bridged gaps between classic rock, new wave and the Billboard charts with such classic songs as "Good Times Roll," "Just What I Needed," "Let's Go," "Shake It Up" and "Drive."

Formed in Boston in 1976, The Cars would string together five consecutive platinum-selling albums that produced 15 Top 40 hits, sold-out tours and nearly 30 million albums sold worldwide, and in 2018, they were inducted into the Rock and Roll Hall of Fame.

Recently, Greg Hawkes gave *Goldmine* the 10 albums that changed his life.

*— Joe Milliken*

SCOTT DUDELSON/GETTY IMAGES

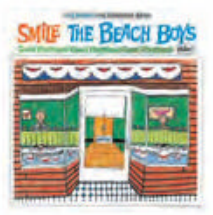
**The Beatles, Meet The Beatles**
This has to be at the top of my list. It was the first album I owned (well, there was that Dave Seville and the Chipmunks record), but really, no other record altered the course of my life like this one. I was 11 years old when I heard "I Want to Hold Your Hand," and it really was one of those "light bulb" moments. I was just starting to discover music on my transistor radio, and The Beatles just sounded so starkly different than everything else. I was hooked.

**The Beatles, Sgt. Pepper's Lonely Hearts Club Band**
What a listening experience this is, from beginning to end. One might argue that *Revolver* had a better batch of songs, but for me, *Sgt. Pepper* is the one the elevated the LP to an art form. It is such a complete entity, larger than the sum of its parts.

**Frank Zappa, Hot Rats**
I used to listen to this album over and over. The opening track, "Peaches en Regalia," is a mini masterpiece with all this virtuoso composing and performing crammed into one short piece. The whole period of *Uncle Meat, Burnt Weeny Sandwich* and *Lumpy Gravy* were all influential in my development, and it was hard to pick just one, but *Hot Rats* is the one that got the most plays.

**Wendy Carlos, Switched-On Bach**
A masterpiece of synthesizer virtuosity. This album really got me more interested in synthesizers and was in the back of my mind when I played the synth-trumpet solo on "I'm Not the One," from the *Shake It Up* album.

**Kraftwerk, Trans-Europe Express**
Wow, this record certainly had an influence on me! The relentless monotony, slow pace, but laser-focused sounds and arrangements made for a trancelike experience. A lot of my (and everybody else's) repetitive sequencer parts owe a bit of debt to this record. However, their next album, *The Man-Machine*, is the one I consider to be their masterpiece.




**Brian Wilson/The Beach Boys, Smile**
We had to wait a long time to hear this one, but I was always fascinated by the songs we did get to hear like "Heroes and Villains," "Surf's Up" and "Good Vibrations." Even more than *Pet Sounds*, for me, this is Brian Wilson's masterpiece.

**Devo, Oh, no! It's Devo**
Are we not men? Devo were such a pioneering band, and sadly, their de-evolution theory has become all but true. "Jocko Homo" was my introduction to Devo, and their videos were great! They were really the first "video rock group." The Cars hired Gerry Casale to direct the "Panorama" and "Touch and Go" videos.

**The Bonzo Dog Band, Urban Spaceman**
The song "I'm the Urban Spaceman" was added to The Bonzo Dog Band's second album, *The Doughnut in Granny's Greenhouse*, and the album retitled to *Urban Spaceman* in the U.S. In England, it was released on the *Tadpoles* album. Whichever album it's on, it's a great song. It was written by Neil Innes and produced by Paul McCartney, under the pseudonym Apollo C. Vermouth. Pre-Monty Python absurdity!

**Todd Rundgren, A Wizard, a True Star**
This is my favorite Todd album. It's one of those albums that is just a complete entity unto itself. Two amazing sides. Again, it's the LP as art form. Snippets of songs strung together with brilliant virtuosity. A true piece of studio wizardry!

**The Turtles, Present the Battle of the Bands**
A concept album that's just plain fun. Still, the high point for me is "Elenore," which is basically The Turtles doing The Turtles. Full disclosure: I played in The Turtles featuring Flo & Eddie for several years, starting around 2005.

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GRAND FUNK RAILROAD DRUMMER **DON BREWER** SPEAKS TO *GOLDMINE* ABOUT TOURING AND CARRYING THE TORCH OF CLASSIC ROCK.

**BY RAY CHELSTOWSKI**

# GFR DELIVERY

MARK HORTON/WIREIMAGE

**Grand Funk Railroad have been delivering** their own brand of Michigan-made rock since 1969. It's a kind of music that has always delivered both muscle and melody. Their biggest hits not only continue to attract fans to their music but remain go-to songs that give weight and meaning to so many important/pivotal television, gaming, advertising and movie moments.

MICHAEL PUTLAND/GETTY IMAGES

Don Brewer of Grand Funk Railroad interacts with the crowd on Day 1 of the RBC Royal Bank Bluesfest on July 4, 2013 in Ottawa, Canada, and (above) Brewer is shown performing with Grand Funk Railroad onstage at Hyde Park, London, July 3, 1971.

GFR 2022 (L-R): Guitarist Bruce Kulick, bassist Mel Schacher, vocalist Max Carl, drummer Don Brewer and keyboardist Tim Cashion.

ALLEN CLARK

Who can imagine the film *High Fidelity* without the track "Get It Together"? Or the HBO series *The Sopranos* episode "Proshai, Livushka," which begins with "I'm Your Captain" playing when a firebomb is detonated in a garbage truck? Or "We're an American Band" in a General Motors TV commercial, or even the video game series *Grand Theft Auto*, which includes "Some Kind of Wonderful"?

Now that it's been more than 50 years since Grand Funk's show at New York's Shea Stadium sold out faster than The Beatles, the band will get back in front of their fans with the "Some Kind of Wonderful Tour," named in honor of their 1975 *Billboard* pop smash. The band's lineup for the tour should be familiar. They've been together now for almost 20 years and operate as a five-piece rock outfit. There's original founding members Don Brewer (vocals and drums) and Mel Schacher (bass). Then there's singer Max Carl, who hails from 38 Special, for whom he co-wrote and sang the band's biggest hit, "Second Chance." Lead guitarist Bruce Kulick is best known for his 12 years with KISS and has credits with Michael Bolton, Meat Loaf and Billy Squier. Keyboardist Tim Cashion, who has done stints with Bob Seger and Robert Palmer, rounds things out. Together they combine to create a sound as strong as the original trio, and the fans seem to agree.

Just prior to the pandemic, classic rock bands were out on the road performing as part of multiple bills and drawing large crowds. But even in that busy field, Grand Funk Railroad stood apart. GFR drew 25,000 people to their Molson Canal Series Concert outside Buffalo, New York, 20,000 in Albany, New York, and 20,000 fans to downtown Orlando, Florida. This kind of audience attention will only grow during the "Some Kind of Wonderful Tour," during which the band have been asked to join Kid Rock on his "Bad Reputation" tour as special guests across a handful of dates.

*Goldmine* had the opportunity to catch up with founding member Brewer about touring, the ongoing legacy of the band and their material, and who he sees as the artist(s) carrying that Flint, Michigan, rock flame further. The *Goldmine* staff were treated to Brewer knocking out a few bars of "Some Kind of Wonderful" over the phone — a rock icon, in great shape and voice, excited to once again hit the road, engage his fans and commit to keeping the magic of the music he heard on the radio as a teen alive and electric.

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Grand Funk Railroad were always a powerhouse live band, especially during the height of their fame. Here they are onstage during the first half of the 1970s (L-R): Mel Schacher, Mark Farner, Craig Frost and Don Brewer.

Members of Grand Funk Railroad (L-R are Don Brewer, Mark Farner, Craig Frost and Mel Schacher) pose for a controversial nude shot released in the 1970s.

LYNN GOLDSMITH/CORBIS/VCG VIA GETTY IMAGES

CORBIS HISTORICAL

**GOLDMINE:** *Grand Funk Railroad and Kid Rock (aka DJ Bobby Shazam) musically share a common attitude and funk-driven sound. Do you think the connection has anything to do with the fact that you're both from southern Michigan?*
**DON BREWER:** You know, it probably is. And you know Bob is from an area that's near to us. He's not very far from Flint. We were kind of "outsiders" when we came up with the rest of the whole Detroit music scene. And you know, I think Bob is a little bit of an outsider as well (chuckles).

**GM:** *Your tour was locked in before the addition of the Kid Rock dates, correct?*
**DB:** Yeah, I got a call from Rick Franks at Live Nation saying that Bob had reached out to see if we might be interested in some of the dates on his tour. We said "Sure!" We did a date with him up in Mount Pleasant, which isn't all that far from here; it's actually where my mother was born. That was back in August, and it went really well. So I think that's what led to all of this.

**GM:** *What can people look forward to most with this tour?*
**DB:** Well, doing dates with Kid Rock is one! We're doing about 40 to 45 shows this year, which is a good year for us. We don't like to overdo it. Some bands are out there doing 80 or 90 shows. That's just too much for us. We all like to go home every week rather than just getting on a bus and going out there for an entire stretch. We're looking forward to it. All of the dates will be fly dates, so we can fly from town to town.

**GM:** *Your tour schedule is pretty tight with some three-day groupings. How do you prepare for a tour like this, both physically and vocally?*
**DB:** At 73 years old, I do everything I can (laughs). You know, I walk three to four miles every day and go to the gym every night. I stretch before I go onstage. I do everything I can to keep the machine going. The nice thing is that we've been playing together for 23 years, pretty much with this same band. We have a regular routine and that's good. Vocally? When it comes to playing drums and singing at the same time, I'm fortunate that I learned how to do both at the same time. If I had learned how to play drums and did that for 10 years and then had someone ask me to sing as well, I don't think that I would have been able to do

Max Carl (left) and Tim Cashion of Grand Funk Railroad are shown having a good time onstage during a "live" concert appearance on July 26, 2014.

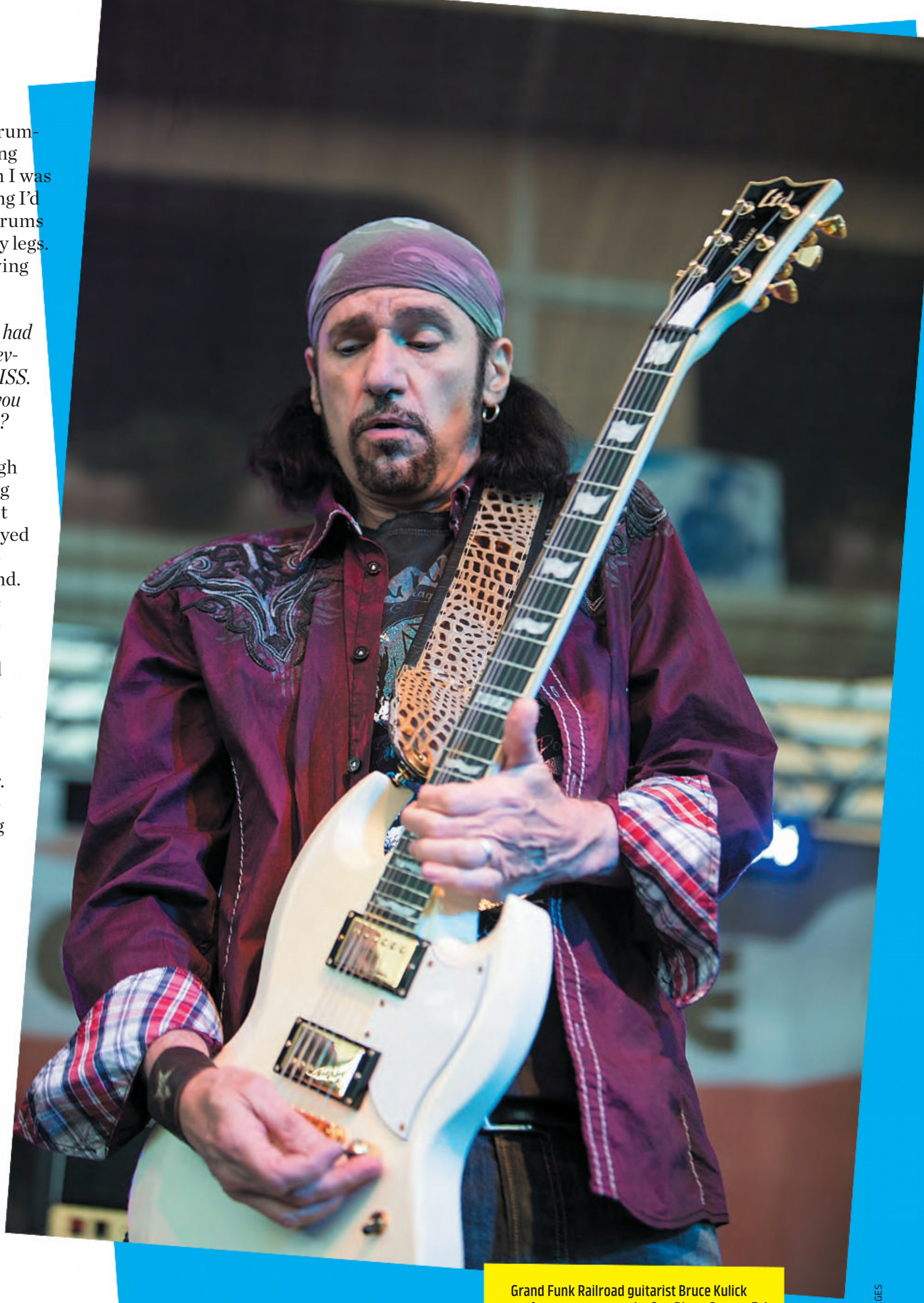
JOHN ATASHIAN/GETTY IMAGES

it. I've always been a singing drummer. I remember singing Rolling Stones and Beatles songs when I was just a kid. As I was playing along I'd actually stand up behind the drums with a microphone between my legs. I'd literally be singing and playing standing up. That's fun.

**GM:** *Guitarist Bruce Kulick has had a remarkable career supporting everyone from Michael Bolton to KISS. What was it about him that told you that he was right for Grand Funk?*
**DB:** He even had a disco band before this! Well, I went through the whole Michael Bolton thing with Bruce. That's where I first met him. For many years, I played as the tour drummer with Bob Seger and the Silver Bullet Band. On one of the tours back in the 1980s, Michael Bolton was the opening act. Michael had first broken into the rock scene and had a sort of bubbling-under hit at that time, and Bruce was his guitar player. That's when I realized that he's not just a one-dimensional guitar player. A lot of guys are. Bruce is well-rounded. He can play anything and play it well. Number one, he was the guy I went after because I knew him. I also knew he was great. When he became available, that was it.

**GM:** *Speaking of drumming with big acts like Bob Seger, is there a freedom to not always having to be the boss?*
**DB:** I had a great relationship with Bob Seger. I was like a second member of that band, coming and going, off and on. I've known all of those guys for so many years that they were like my second family.

It's a whole different thing playing for someone else. You're putting yourself into a whole different situation where you're working for someone else, putting aside the fact that you're a band leader, which I've always been.



Grand Funk Railroad guitarist Bruce Kulick performs onstage at the San Diego County Fair on July 5, 2014 in Del Mar, California.

DANIEL KNIGHTON/GETTY IMAGES

You understand that you are "second fiddle," and that's OK. I can play that role as well. It's kind of nice because I know how I want guys to work with me, so I can take that understanding and recognize moments where Bob would probably prefer that I keep my mouth shut and just do what he thinks is best. It was a great relationship. It really was.

**GM:** *Lead singer Max Carl has one of the best voices in rock. Carl's song "Second Chance" is a platform that really shows off his great tone and control. How does his voice match up with your material?*
**DB:** Actually, we do a version of "Second Chance" in the show. It's a way of introducing Max. At the end of the song, I tell the audience, "This is Max Carl, who wrote and sang that great hit." Max is probably one of the last blue-eyed soul singers on the planet. He's just an incredible talent. He has this love of rock and R&B, and that's really what Grand Funk is. We grew up in Flint and just loved R&B music, and this is where "Some Kind of Wonderful" came from. We first heard the Soul Brothers Six version on the local radio station WAMM. Later on we did a cover of the song because that was always our love. But you hook it, pump it up on steroids, and that's Grand Funk.

**GM:** *How do you pick covers? What needs to be there for it to be "Grand Funk appropriate"?*
**DB:** It's kind of a happenstance thing. We came up with doing "Locomotion" because we were in the studio and needed another song. We were throwing ideas around and someone put this on the table. We all started singing it, and were like "Yeah!" It's such a silly idea: Grand Funk Railroad doing "The Locomotion," but we thought it just might work. We had Todd Rundgren in the studio with us, and he worked his magic on the production, and it became the version everyone knows. As I said with "Some Kind of Wonderful," we grew up listening to the original. Then when we were out on the road with Grand Funk, we would do that song in the back of a car, singing a cappella, going from the hotel to the venue. It was kind of our warm-up, our crank-up. One day our manager heard us sing it, everybody clapping and singing the chorus, and told us that we should record it. Well, yeah we did. When it came to covers, we would always pick songs we loved. We did a cover of "Feelin' Alright," "Gimme Shelter" by The Rolling Stones. It isn't like we go looking for songs. It's more like an idea pops up in your head or you heard an idea and know that is just great.

**GM:** *As you look at the history leading up to GFR, do you ever think that it's ironic that former member (of Flint, Michigan's Terry Knight and the Pack) Curt Johnson would get drafted and be replaced by Mark Farner, someone who ended up writing many of GFR's best-known songs?*
**DB:** Oh, absolutely. And would we have ever made it without Terry Knight? No! It's just the way life goes sometimes. But sometimes things happen for a reason. As with Terry Knight taking all of our money and suing us. In the end it all worked out. It drove us get to the next hurdle, which was overcoming underground FM radio going away and pop radio coming in to take its place. We had to come up with hit records, and we did. It was the only way we could have made that transition.

**GM:** *Are there any artists coming up that have caught your ear?*
**DB:** I'm very disappointed in new bands and artists. Nothing seems to tip the meter, like when The Beatles or Elvis came along. When rap came in, everything went into a freeze, and there hasn't really been a lot of creativity over the last 20 years. Instead it sounds like a lot of rehash. I've heard some writers say that "Well, the best music has already been created, so you can't make great music anymore." I don't buy that. But I don't know what it's going to take to turn things around. I really miss coming across a new song, band or artist that makes you go "Whoa!" where the music hits you in both the head and the heart. I haven't heard that in a long time.

**GM:** *It certainly seems like radio has let rock down. It's almost impossible to discover any new music anywhere on the dial.*
**DB:** My wife was in radio for over 20 years, and she was able to enjoy the best of it. But it started to change as corporate guys and consultants came in and started to tell them what to play. They started to give DJs liners where you can't say any-

**"I've heard some writers say that 'Well, the best music has already been created, so you can't make great music anymore.' I don't buy that."**

— DON BREWER

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thing other than what was given to you. It got to the point where they didn't even want you to come into the studio. They'd prefer you just stay to record the liners. You didn't even need to be on the air. We'll just have a guy at the station load it in. That just made everything totally homogenized and I'm not sure why but the audience didn't revolt. So there you go.

**GM:** *There's an infamous series of promotional photos from the 1970s of Grand Funk Railroad sitting in a hay loft, naked. What was it about that time where so many bands thought that pictures like these were a good idea?*

**DB:** Yeah, it was a publicist or photographer's idea. We did a session with the great photographer Norman Seeff, and he shot us like that. It was daring then. It's not daring at all anymore (laughs). That's how we came up with our name, Grand *Funk* Railroad. Back then everyone thought you were saying something other than "Funk." It would be like "What? What's the name of your band?" That doesn't make anyone upset any more. It's gotten so much worse now. Think about how far people have to go today to get that meter to tip.

**GM:** *Is there any new material that you have been sitting on that the band would love to get to market and in your fans' hands?*

**DB:** We still mess around with new stuff. And over the course of the past 20 years, we have had a lot of songs that have come and gone in the show. We work them in and try things out. We still have some things that have never been recorded in the studio, and they go over well. There's one song called "Sky High" and another one called "Lightning and Thunder" that we still enjoy bringing to people live. To go into the studio and record, you have to ask yourself, "Who is going to listen to it?" The answer too often is "We will."

**GM:** *The band has had a remarkable run, left an enormous impact on pop culture, and you sound in great voice. How long do you intend to keep "the funk on the rails"?*

**DB:** I'm gonna go as long as I can. I've always said that when my daughter and wife tell me to get off the stage because I'm making a fool of myself, then I'll quit.

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METALLICA GUITARIST **KIRK HAMMETT** EXPLAINS HOW HIS NEW SOLO EP, *PORTALS*, JOURNEYS THROUGH THE MINDFULNESS OF PROGRESSIVE ROCK AND INTO A ZONE OF ITS OWN. **BY MARTIN POPOFF**

# HAMMETT'S PORTAL

**Guitarist Kirk Hammett might best be known** for his smart heavy-metal writing, riffing and Mick Box wah-wah madness blessing and texturing multiplatinum-certified (and even diamond-certified) heavy-metal albums.

But as of late, he's let us in on his horror-movie memorabilia collection, revealing through class-act museum shows this other dimension to himself. Combined with the surfing and setup in Hawaii and his enthusiasm for creativity and life — endearingly, he calls it "nervous energy" — what you get is the making of a man comfortable in his own skin as he faces 60 years on the planet.

ETHAN MILLER/GETTY IMAGES

Kirk Hammett, lead guitarist for Metallica, performs at Allegiant Stadium on February 25, 2022 in Las Vegas, Nevada.

Hammett's new instrumental EP, *Portals*, envelops all of the above, and yes, even through its threatening rumble, Hawaii, which Hammett calls a dichotomy, a tropical paradise cloaked in a heavy military presence.

But, says Hammett, the direct cause of *Portals* is really the monster stuff. "Yes, basically, I had an exhibition for my horror-movie poster collection happening at the Peabody Museum in 2017, in Salem, Massachusetts. What I wanted to do was spend just, like, an afternoon composing a little background piece of music, something that could play on a loop while people were checking out the collection. So, I sat down and started working on it, and in typical fashion, all of a sudden, it's five hours later and I'm knee-deep into it, and it has all these other parts and all these other possibilities. And I'm thinking, yikes, this is turning into something other than I intended it to turn into.

"So, I just went with it and that became 'Maiden and the Monster,' initially. And as I was writing the piece, I thought, oh well, this would be great to incorporate different eras of horror movies somehow, into the music, and so 'Maiden and the Monster' is kind of my representation of those early horror movies from the '20s and '30s. I really tried to capture the atmosphere of those films, the Gothic feel and the presence of something atmospheric and moody."

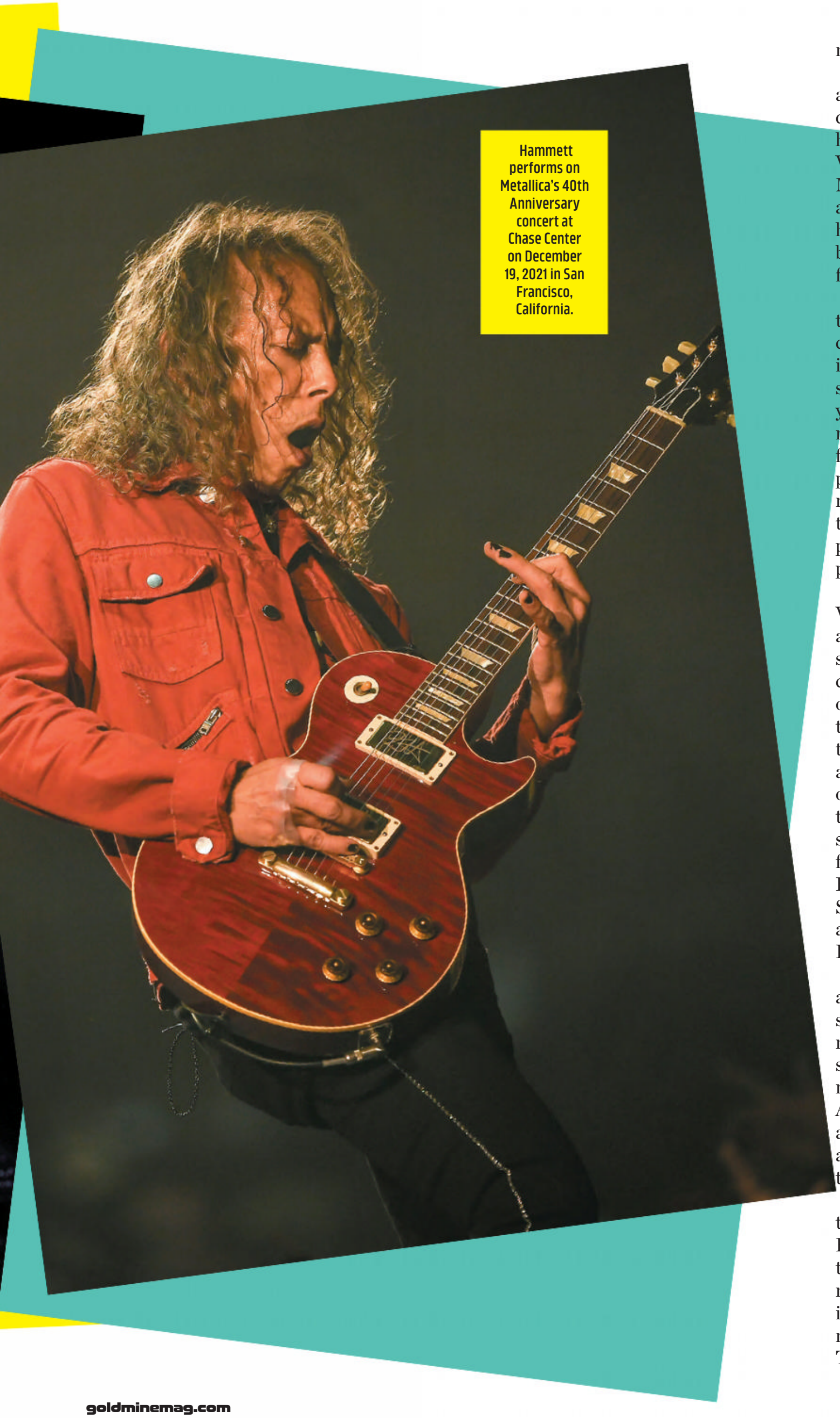
Indeed, the 7:18 opening track on *Portals* — it's 27 minutes in all, featuring three other compositions, "The Jinn," "High Plains Drifter" and "The Incantation" — sounds like foreboding and muscle-pound progressive rock.

"Well, it's interesting you say that," Hammett says with a laugh, "because I just really got into prog about five years ago. And all these interesting and crazy prog concepts definitely had an influence on me, I have to say."

"It's pretty crazy that you picked up on that. I wasn't into prog. Just accidentally I heard Jethro Tull *Stand Up* and I went, 'Wow.' I never ever had paid much attention to Jethro Tull; I just never did. And it didn't help losing to them in 1989 for that Grammy," he says, laughing again. "But that's really not the reason why I wasn't into Jethro Tull, believe me. I just never got around to it. Sometimes you just don't get around to certain things. So, I ended up checking out their entire catalog and

A young Kirk Hammett performs at the Royal Oak Music Theatre in Royal Oak, MI, on February 1, 1985.

ROSS MARINO/ICON AND IMAGE/GETTY IMAGES



Hammett performs on Metallica's 40th Anniversary concert at Chase Center on December 19, 2021 in San Francisco, California.

now I'm a full-on Jethro Tull fan.

"After that I started listening to Yes and Genesis and King Crimson and all different kinds of stuff. Plus, I always had an affinity for bands like The Mars Volta, Dixie Dregs, Return to Forever and Mahavishnu Orchestra, so I was more attuned to the fusion stuff. So, when I heard the prog, it was just like, this is a bridge between those two worlds: jazz fusion and rock or heavy metal."

Which says a lot more about *Portals* than it seems: the thematic swells, the classical, the surprises — it's almost as if Hammett arrived at a style, loosely speaking, that he wasn't soaked in from youth, getting there through fusion and metal. Rush (one of Hammett's all-time favorite bands, along with UFO) got to progressive metal through nascent hard rock and prog, and here's Hammett getting to a fresh and future-flung type of progressive metal through heavy metal proper and fusion.

Closest approximation to these ears is Van der Graaf Generator, King Crimson and Porcupine Tree, to which Hammett says, "By the way, I really, really like Porcupine Tree. I definitely think they're one of the better prog bands. I hate to use that term 'better.' I just think what they do, they do particularly well. And I've been a King Crimson fan, but you know, only of one album, and that was *Thrak*. And that's not as proggy as some of the other stuff. So, there's definitely an influence from that album, and players like Robert Fripp and Adrian Belew, definitely, and Steve Howe, definitely. Players like that are just really pushing it and playing what I call adult chords."

Adult chords — lots of those here, although it's more like adult chord sequences, augmented by string arrangements, brass, arena-rock drums (that sound like Lars Ulrich but aren't Ulrich, rather a couple of guys, Jon Theodore and Abraham Laboriel), acoustic guitar, sitar and even French horn. Not that we talked about it, but the sum total evokes Krautrock as well.

"I was trying to use string instruments to bolster the heavy parts," explains Hammett, "and make them heavier, and then to make the quieter parts more melodic, more beautiful; have the string instruments color certain parts of the arrangement, change the feel and the flow. Through all of it the constant is string in-

STEVE JENNINGS/WIREIMAGE

> **"For me, I want to make great art, you know? I want to make great music. I want to make music that's never been heard. I just want to express myself creatively. I play guitar every friggin' day, so I may as well put a mic on it."**
>
> — KIRK HAMMETT

struments in the background, deep in the mix, subliminally. There's a real attempt to use orchestral instruments in a heavier format, kind of like what we were doing with *S&M* (Metallica's 1999 live album with the San Francisco Symphony). But this is taking *that* even further, into more of like a classically influenced, prog-influenced direction — and soundtrack-like in its own way, not soundtrack-y in the traditional sense.

" 'Audio-cinematic' is what I call it," continues Hammett. "You listen to it and then a movie forms in your own brain. And for me, that's always been, you know, the most enduring music, ever since I first heard 'Puff, the Magic Dragon' — those pictures that form in my head stick with me. So that's been the goal and a theme throughout all of this was to create a musical atmosphere that leads to a different musical reality, one of your own unique-making, one of your own imagination. Or not! You could listen to the music and just listen to it for what it is."

Specifically on the brass arrangements, Hammett says, "Horns definitely add heaviness. But I like the texture of the French horn. I like the loneliness and the solitude that the tone of the French horn has. The French horn is the most difficult instrument to play in the entire orchestra because you're playing precisely by intonation. So, you have to have perfect pitch to be able to play a French horn. There's very little that is helping you guide toward that perfect pitch on the instrument. Just by that standard alone, it's a difficult instrument to play. And when you can find someone who can play well and when you can find someone who is from the L.A. Philharmonic and who is that enthusiastic about playing it to *your* music, then it's like, yes! Because, I mean, it's in all those traditional spaghetti Western soundtracks, and it's in so many friggin' horror movies. Again, it's great as a subliminal instrument way down in the mix. It's constant. I love it, and I frankly can never get enough of it."

The heaviest track of the four might be "The Jinn," but it makes sense that this one's augmented with haunting cellos. "Yes, a jinn is a wayward spirit, from Middle Eastern mythology. I just like the concept of it because it's not really that well-known in Western culture. It's a spirit who is doomed to wander the desert plains and is sometimes benevolent, sometimes malevolent. You just never know depending on how you relate to him or her or whatever. It's kind of like a Faustian bargain," — he laughs — "a Faustian bargain all over again wrapped up in a different package, and I love that."

As for why *Portals* is 27 minutes long and not a full album, Hammett figures, "Because that was about the end of my free time. Things started up again with the COVID situation improving. Metallica was starting to play these streaming shows and doing things here and there. And we're starting to come together again and just formulate what we're going to do for the future. Stuff started opening up and so basically all my energies went elsewhere. But I had this music and it turned out great, and why waste it? I may as well share it with everyone. For me, I want to make great art, you know? I want to make great music. I want to make music that's never been heard. I just want to express myself creatively. I play guitar every friggin' day, so I may as well put a mic on it."

I asked Hammett why Metallica takes so long between records. Granted, the albums are long and there are non-LP tracks all around, but still, in 40 years, the band have 10 albums.

"Yeah, you know, it's not getting any quicker, too," answers Hammett, with an audible sigh. "It's just like, we have a way of working. We have a process that unfortunately takes a long time. It's just the way we work, the way it is, the way it works as a band. And I've grown to accept that. You know, putting out *Portals* is great for me because it kind of frees me up from that schedule. I can come up with a few tracks, record them and put them out, and I can do it on a completely different time schedule from the band. And that's great because it doesn't seem to get in the way of the band's schedule because, like I say, we move at our own pace."

Contrasting where he is with his guitar playing versus his six-string partner in Metallica, James Hetfield, Hammett says, "James is amazing in that his right-hand technique — you know, it seems like it doesn't require a whole lot of maintenance for him to do. He can roll out of bed and play 'Fight Fire With Fire' no problem. And that's great. I play guitar all the time. I'm constantly looking for new things to learn because I'm just curious, you know? I'm curious about my instru-

ment, curious about music and curious about being a musical artist. I'm always learning stuff. Plus, I'm always finding out stuff that I learned in the past that I learned wrong, and *this* is how you should really play it. I'm like, oh, this is great — I finally learned that after 30 years. Which is the case with a lot of Hendrix stuff. Because Jimi, that stuff is so hard to figure out and so hard to play. A lot of times I'll come to pieces of his guitar solos, and I'll just dance through that part because I didn't know that particular part. Actually, last week I learned a bunch of Hendrix riffs and that helped free me up to fill in some of the holes."

Asked if YouTube videos are a part of his learning technique, Hammett replies, "Well, I'll put on, like, Hendrix live at the Fillmore West or in Atlanta or something, and watch him. Or I'll put on Stevie Ray Vaughan or watch UFO live footage. I love it, man. It's a total rabbit hole — complete and total rabbit hole. But I love it. I also love jazz and now I love prog. So, I hear a riff and I'm like, oh, 'Siberian Khatru,' what a cool riff — I need to go play that. And I learned it and it's like, oh my God, it's a simple pentatonic thing. I marvel at the simplicity of it and yet how funky and cool and complicated it sounds. That inspires me to sit down and kind of like come up with my version of it. And this is me day in and day out. So, I can't even remember what I sounded like 10 years ago. But I can tell you what I sounded like this morning and yesterday."

Hammett, obviously a known film buff, says *Portals* just might serve as his gateway into soundtrack music. "Yes, that's something I've been wanting to do for a while. It's just that getting myself out there and selling myself is something I haven't had time to do. So, I figured, I'll just let the music sell that, let it sell itself for me. People are going to hear this and it's going to be obvious, you know? They're going to hear this and go, oh, he can do this stuff! So, whatever is supposed to happen is supposed to happen in that regard.

"I'm always sitting on a ton of material at any given time. And it's not just heavy metal stuff; it's all kinds of material. The great thing about *Portals* is that this shows a side of my guitar playing that you wouldn't normally see. You know, I have to say, when you listen to 'The Incantation,' after a while, at the end of it you kind of go, 'Wow, did that just happen?!' It's just... it feels like you've just witnessed something, some sorta weird ritual."

And now it's back to Metallica.

"Yes, and you know, when I go in and create Metallica stuff, I give it my full creative energies. The way I look at it is, all the notes are already there. You just have to find them. I'm serious. They're already there! You just gotta friggin' find them. And so there's that but also a reliance on spontaneity, on real in-the-moment creation. I think that's where I'm most effective. It's like, any time I sit down to try and compose something that should be spontaneous, it ends up sounding composed. There's nothing wrong with that, but I think catching yourself in a spontaneous moment is just much more exciting and much more honest. That might not make me sound like Eddie Van Halen, but that's beside the point. I really feel like I'm playing for the song when I play that way."


## VINTAGE SHOT

PHOTO BY MARK WEISS
**METALLICA, 1986**

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ROCK SCENE

*JUST LIKE THAT*, **BONNIE RAITT** COMES ROCKING BACK WITH A NEW RECORD REFLECTING ON LOVE AND LOSS IN THE 21ST CENTURY. **BY RUSH EVANS**

Bonnie Raitt performing at the 62nd Annual GRAMMY Awards at the Staples Center on January 26, 2020, in Los Angeles, California.

EMMA MCINTYRE/GETTY IMAGES FOR THE RECORDING ACADEMY

# TOP RAITT

*My little girl, pink and white as peaches and cream is she*
*My little girl is half again as bright as girls are meant to be*
*Dozens of boys pursue her, many a likely lad*
*Does what he can to woo her from her faithful dad*

**John Raitt was a legend of Broadway.** The passionate tenor had a warmth in his golden voice that was perfect for the theater, perfect for the music that required a singer to occupy a song as the character in the musical play unfolding onstage, like that of carousel barker Billy Bigelow in *Carousel* as he anticipates becoming a father to "My boy Bill, I'll see that he's named after me," before realizing that his unborn child may turn out to be a daughter instead of a son. The song was called "Soliloquy," and I'll bet Raitt thought of his only daughter in real life each of the thousands of times he sang it. Bonnie Raitt would go into the family business, too, taking an equally passionate but decidedly different path.

> **"Then I discovered Joan Baez, who like us was Quaker, and she lived in California, and she was Scottish like we were. I begged for a guitar when I was eight, and I got it for Christmas. My grandpa taught me how to play a couple of chords, and I was off and running."**
>
> — BONNIE RAITT

Young Bonnie didn't choose the family business simply because her famous father had wowed audiences for decades, but had it not been for John Raitt taking *The Pajama Game, Oklahoma!* and *Carousel* on the road each summer, she and her brothers wouldn't have traveled to summer camp in the early 1960s. That's where and when she discovered music of conscience in the worlds of folk, blues and rock music, which she's been making now for half a century, with 10 Grammy awards, more than 20 albums and more than a handful of songs you know by heart. Throughout it all, the road has been her middle name, just as it was for her father doing summer stock. She made Billy Bigelow proud.

I had the great pleasure of speaking with Bonnie about *Just Like That ...*, her excellent new release, of which she is as excited as she must've been at the time of her first album in 1971. She has every right to be, as *Just Like That ...* slides right into her canon as a perfect fit in the soulful singing and slide guitar playing musical life of Bonnie Raitt. The album finds Bonnie reflecting on the pandemic and other topical matters while ultimately uplifting us just as her blues heroes did.

Bonnie had much to tell *Goldmine* of her journey, and she did so with genuine kindness and enthusiasm. We talked about the new record, her first record, her sobriety, her musical friends and the father who first gave her the love of song.

**GOLDMINE:** *Recording artist Sara Hickman told me just yesterday that she once heard you on a panel being asked if you had any regrets. She said that your answer was that you had none, because if not for your mistakes, you wouldn't have been sitting there at that moment. Do you still feel this way?*

**BONNIE RAITT:** Oh, wow! There you go. I think what I mean is whatever I went through got me where I am today, including bad romantic decisions, all that stuff. We wouldn't be who we are sitting here right now so lucky to be alive.

**GM:** *The new record,* Just Like That ..., *is outstanding, Bonnie!*

**BR:** Thank you! Thank you so much! I am just now starting to do interviews, which means it's the first time anybody's heard the record besides those of us that made it.

**GM:** *The record feels like you're going through a lot of reflection. The whole thing is a reflective piece throughout, in a great way. Do you see it that way? Was there a life-and-death theme?*

**BR:** I get asked that often, and I have to be honest and say it's just a stringing together of my 10 favorite songs. I don't have any concept or unifying force. I mean, sometimes there's something I went through. I wrote a song about my dad called "Circle Dance," and I wrote a song on my last record called "The Ones We Couldn't Be." That's just one song, but it means a lot to me. The ones that I write are usually related to something I've been going through personally, although on this record I really wanted to stretch and do something that wasn't mining my personal life. That's why those two story songs ended up there, but some of the other songs, I really had for a long time. It was just a question of when it was their turn to put them on a record where they sound good together.

That Al Anderson (of NRBQ) song, "Something's Got a Hold of My Heart," I've had that song for 30 years, and he never believed I was ever going to record it, and I still haven't picked up the phone and told him that I actually made the record. My favorite part of the cycle of five years every record is the moment when I know I can call the songwriter who has no idea that I cut their song. And that is such a great phone call!

**GM:** *Both of those songs fit your canon. You can't tell that Al's song was 30 years in the queue, because "Something's Got a Hold of My Heart" could slide into any Bonnie record.*

**BR:** Well, thank you. I could not shake it. It hadn't fit or other songs bumped it out, so I'm so glad you like it. It reminds me of "Can We Still Be Friends," that simple piano part, you know that Todd Rundgren song. There's a certain kind of a Bill Withers, very primitive simple piano playing style. I'll bet Al just sort of moved his hands around while he was singing that song. It's so innocent and so cool. It's got a great groove to it. I'm still like a mother that just had kids. I'm so excited about my album. I can't wait to play these songs live!

**GM:** *"Livin' for the Ones" by you and your guitarist George Marinelli is all about loss,*

*but it has such hope in it. Tell me what that one means to you.*

**BR:** I wanted one song about what we've just been through in the last few years. I wanted specifically to write a song about how the hell any of us could make it through, and I thought about it, and I used a title from something that I adopted when my brother passed away from brain cancer, followed a month later by my friend (singer-songwriter) Stephen Bruton, and I just was devastated. I just said, "Man, I don't know how I can make it through," but then I realized everything I wrote about on that song, for all the chances they didn't get. My brother went blind at the end. He couldn't open his eyes and just look out the window.

Whenever I'm gonna bitch and moan, I think about people that lost their life early. And so many of my friends I lost this last couple of years to cancer and suicide and accidents, but Toots Hibbert and I were gonna cut this song together. I've been wanting to do "Love So Strong" since Taj (Mahal), and I did it on our BonTaj Roulet tour in 2009. I was so surprised; he was in such great health after coming back from having had his head injury. Somebody threw a bottle up from the audience and cracked it into his skull. He had to retire for five years so he could be better enough to come back on the road. He was just back on the road, and he was cut down by COVID. And then John Prine was one of the most tragic losses of my life, so I really was holding those guys in my heart.

Fourteen people I dedicated the record to that I've lost the last couple of years. I really feel strongly about "Livin' for the Ones." That's the third song I worked on with my longtime guitar player George Marinelli. He sent me these rocking tracks. That's how to get me to write, is if the song is so badass, the track is so great and I can't wait to play it, then I have to come up with some lyrics for it. So that was the inspiration for what I think is the most reflective song on the record, in terms of reflecting what we've been through lately.

**GM:** *In one respect, it reminds me of Elton John's "Sad Songs (Say So Much)," as it has more serious lyrics but a track that jumps. I wondered if the lyrics came first Bernie Taupin-style, but I guess they didn't!*

**BR:** Yeah, I knew that I was gonna write

Raitt performs at the Greek Theatre on September 3, 1977, in Berkeley, California.

ED PERLSTEIN/REDFERNS/GETTY IMAGES

a song about what we went through, and I didn't know what music it was gonna have, but when he sent the track, I went, "That's it!" The catharsis of playing a rocker with words that you mean that much gets all the juices flowing to the point where sometimes I have to recover after I finish the song because it taps such a deep vein in me. What better song to come out after a pandemic? The next time you wanna bitch and moan, think about everybody that didn't even make it.

**GM:** *I love the joyous attitude of that song. I just turned 60 and have realized how lucky I am to be here.*
**BR:** It's been a real reckoning: this COVID pandemic, the election, Black Lives Matter, the climate crisis, all of these things coming, pile-driving on while you don't even have the outlet of seeing your friends and playing music, in our case, and you just have to re-prioritize. You know what? I'm just damn lucky I can go sit on the porch and have a cup of coffee and not have a bomb fall on my head or that my lungs don't work or that I'm sick and I'm on an oxygen tank. I am not gonna complain again, you know what I mean? This pandemic has kicked my ass and reprioritized everything that's important.

**GM:** *Amen to that, but I still manage to complain about things!*
**BR:** I know, me too! (laughs) The other song I'm really proud of is "Waitin' for You to Blow." I wanted to stretch musically and do something. I've always loved Les McCann and Eddie Harris and I love funk music, and I wanted to mix The Crusaders and Stuff. Some of my favorite bands do that kind of jazz/funk combo. I created that whole drum track and keyboard parts with the kind of jazzy chords that you normally wouldn't expect in a funk tune and all the little horn parts that we played on guitar and organ. I wanted to stretch and do something that I've never done before and put a shuffle in the bridge. I'm really proud of the band for going with me on that. And then to write a song about the devil on your shoulder that's trying to urge you to slip up.

**GM:** *I know that one is about your sobriety. How many years sober?*
**BR:** Thirty-five for alcohol and drugs, but as anybody that's in recovery knows, the work comes from all the character defects of slipping into behaviors that are just not the way you're supposed to be operating. You get away with a little bit, give yourself a little leeway, nobody's perfect, but all those things itemized in those verses are so real to me, including you get love close enough, what if they find out there's nobody in there, that nobody's worth loving in there? That's as serious a topic I ever sang about, but because it's in a funk tune, you don't notice it.

**GM:** *On the subject of "Waitin' for You to Blow," I read that you've credited Stevie Ray Vaughan as being instrumental in your sobriety. I want to ask about Stevie's influence both ways, with regard to recovery and his blues guitar impact on you.*
**BR:** There was a bunch of people who got sober before me. Mike Finnigan was in my band, and we just lost him last year. He and his wife were crucial friends of mine. Paul Barrere from Little Feat, who passed away from cancer (in 2019), John Hiatt, Mike Finnigan, Barrere, and Stevie Ray, who I'd just toured with earlier. He came out of rehab, and the first time he played guitar, we were playing at Center Stage in Atlanta, and his mom and him came to the show, and I said, "Do you want to sit in?" He said, "Well, I don't know." He was just so newly sober. Not that we played completely hammered all the time. He got up onstage, and that's what was inspirational to me. The last excuse I had for not getting sober was watching how he played that night and what changes had come over him. I felt the same way about the other people I just mentioned. They just were funnier, happier, healthier and didn't lose *any* of their edge. If anything, they were playing better than ever. That was my last excuse. I said, "Oh man, if I quit partying, I'll just play real wussy and write stupid songs about how everything's so much better now," and that's not the case. You can be sober and be a badass, so there you go!

**GM:** *I want to ask about "Just Like That" and "Down the Hall." These are both written by you, they're both story songs, they're both true, and they both just leveled me. They're both about appreciating life in the end.*
**BR:** Oh, thank you! I mean, I'm sorry to upset you! (laughs) They upset me, too. I had really mined my own personal life for a lot of the songs I wrote for the last bunch of albums. I covered a lot of topics, "Tangled and Dark," "Spit of Love," "The Ones We Couldn't Be," "One Part Be My Lover" — there's a lot of songs. I just didn't want to go over territory I had already covered. I was so inspired by Jackson Browne's early records and Bob Dylan's first two albums, and then my friend John Prine, the way he crawled into that woman's life and heart in "Angel from Montgomery" and "Donald and Lydia" and "Hello in There," there's nobody better.

I wrote the lyrics for both those songs in 2019. I didn't put them to music until right before I recorded in June (2021). I just wanted the songs to write themselves. I just sat there with my guitar. "Just Like That" was completely inspired by John Prine. I tuned to open tuning for "Down the Hall." Paul Brady, I love that Celtic music. You know, Bob Dylan credits Paul Brady's "Arthur McBride" in a lot of his work, where he gets his ideas on "Masters of War." Four or five of his songs on his early records are inspired by the Irish Celtic tradition. Open-tuning songs just kind of write themselves that way. They have that melody built in.

**GM:** *I interviewed Spider John Koerner just before the pandemic. You recorded one of his songs on your first album. What do you have to say about Spider John or Koerner, Ray & Glover and their impact on your work?*
**BR:** You mean that song "I Ain't Blue," right? I *love* that song. It's very uncharacteristic of John's music. I was always a Koerner, Ray & Glover fan and John's solo albums as well. We ran into each other in (Greenwich) Village (New York City), and I got to meet one of my heroes. And then he moved to Cambridge (Massachusetts), where I was living and had a regular gig at Jack's Bar on Monday nights where all the musicians in town, folkies and stuff, would come and hang out and listen to John

KEN FRIEDMAN

play. He made a record on Elektra called *Running, Jumping, Standing Still* with Willie Murphy, who I had never heard of. Willie had a band called Willie and the Bees. Minneapolis had this incredible scene like New Orleans where black and white musicians were all intermingled. There wasn't any segregated soul music scene or jazz scene or rock and roll scene or country scene. It was just a great music scene with everybody playing with each other. That's why Prince knew all my early records. I went, "How did you know that?" He went, "We're from Minneapolis!" My friend Peter Bell from Cambridge said, "You should make your first album with Willie and the Bees, because they'll play all your music perfectly." Then I had the idea of bringing Junior Wells in and A.C. Reed from Chicago who I knew, and we went to a remedial reading summer camp and Snaker Dave Ray from Koerner, Ray & Glover did the recording. So the first album, I loved doing "I Ain't Blue." It fit my voice so well, and I have been a John Koerner fan (since) I was 15 or 16 when I heard Koerner, Ray & Glover. Like Dave Van Ronk and John Hammond, I just couldn't believe white guys were authentic singing the blues, and they were. I felt like it was OK for me to do what I did because they could do what they did.

**GM:** *That leads to the other person I wanted to talk about: I want to know how you were led to the blues after the influence of that other person, your father. My mother turned me on to his music, and I had a hand in turning her onto yours.*

**BR:** Oh, I'm so glad when I find someone who knew my dad! You sound like you're 25, but if you're 60, she probably hipped you to some of those Broadway shows. I'm so grateful to talk about him because he was such an influence on me. After he passed away, we put up a website, and there's some really great videos of him performing on *The Ed Sullivan Show*, from *Annie Get Your Gun*, I recorded three tracks from his Grammy-nominated album in '95. I helped out so many R&B legends when I got famous: I took Ruth Brown and Charles Brown on tour, I worked in the Rhythm and Blues Foundation for 20 years, and in the middle of the'90s, I went, "Hell, I got like a legend right in my family! I'm gonna make a record with him!" There's a lot of stuff on *johnraitt.com* that are just treasures, the story of his career, a list of his records.

**GM:** *You took a different musical path from that of your father, but it's the same line of work. How did you find your way over to the blues?*

**BR:** I was at summer camp. My dad was on tour. Every summer, he spent three months in summer stock taking his hit shows in regional theaters, a lot of times outdoors in pants with no air conditioning. And that was the circuit of summer stock theater. He'd alternate in *Carousel, Oklahoma!* and *Pajama Game* from 1958 until '66. Our family friends had a summer camp at the Adirondacks up by Saranac Lake, which is like a half hour from Lake Placid (in New York). So every summer from L.A,. we would all fly across and go to this camp while my folks

Honoree Bonnie Raitt and Jackson Browne perform onstage during Billboard Women in Music 2022 at YouTube Theater on March 2, 2022, in Inglewood, California.

EMMA MCINTYRE/GETTY IMAGES FOR BILLBOARD

were on tour. The camp counselors were all swept up in the folk revival: Kingston Trio, Joan Baez, Odetta, Pete Seeger. In '59, '60, everybody was getting a guitar. Everybody was learning folk songs, and I was enamored of my counselors that would sing these beautiful songs around the campfire. Then I discovered Joan Baez, who like us was Quaker, and she lived in California, and she was Scottish like we were. I begged for a guitar when I was eight, and I got it for Christmas. My grandpa taught me how to play a couple of chords, and I was off and running.

**GM:** *Your avenue into music was so different from your father's.*

**BR:** My folks would trot me out when I was nine and 10 and play protest songs in the living room. They thought it was cute. I led the campfire songs. I was a really serious folkie and wanted to go change the world. Because we were Quaker, we were very involved in civil rights, social justice and the peace movement, so all my heroes were like eight years older than me, and I was racing to get old enough to go to Greenwich Village. The best I could do is I made it to Cambridge while the Vietnam War rallies were going on, the feminist

movement, the pill came in. I chose to go to school in Cambridge because it was just a hotbed of folk music and political activism as well as just being a great school. I just got in on the tail end of the folk music scene with no intention of doing it for a living. It kind of just fell in my lap. My hobby turned out to be a career because there was not that many women who could play good blues guitar.

# BONNIE RAITT SELECTED DISCOGRAPHY

## LPs

### WARNER BROS.

- WS 1953 Bonnie Raitt (Green "WB" label) 1971 $20.00
- WS 1953 Bonnie Raitt (Burbank" palm trees label ) 1973 $15.00
- WS 1953 Bonnie Raitt (White or tan label ) 1979 $15.00
- BS 2643 Give It Up (Green "WB" label ) 1972 $20.00
- BS 2643 Give It Up ("Burbank" palm trees label) 1973 $15.00
- BS 2643 Give It Up (White or tan label ) 1979 $15.00
- BS 2729 Takin' My Time ("Burbank" palm trees label ) 1973 $20.00
- BS 2729 Takin' My Time (White or tan label) 1979 $15.00
- BS 2818 Streetlights ("Burbank" palm trees label ) 1974 $20.00
- BS 2818 Streetlights (White or tan label ) 1979 $15.00
- BS 2864 Home Plate ("Burbank" palm trees label ) 1975 $15.00
- BS 2864 Home Plate (White or tan label) 1979 $15.00
- BS 2990 Sweet Forgiveness ("Burbank" palm trees label) 1977 $15.00
- BS 2990 Sweet Forgiveness (White or tan label) 1979 $15.00
- HS 3369 The Glow 1979 $15.00
- BSK 3630 Green Light 1982 $15.00
- 25486 Nine Lives 1986 $20.00
- WBMS 143 The Nine Lives Interview (promo) 1986 $12

### DIR BROADCASTING

- 317. King Biscuit Flour Hour (with Pat Metheny Group) 1980 $50

### WATERMARK

- SWB 802-7 The Robert W. Morgan Special of the Week 1980 $30

### CAPITOL

- C1- 91268 Nick of Time 1989 $15.00
- C1- 96111 Luck of the Draw 1991 $18.00

### DCC COMPACT CLASSICS

- LPZ 2025 Nick of Time 1996 (Audiophile vinyl) $125.00
- LPZ 2031 Luck of the Draw 1997 (Audiophile vinyl) $125

*Current market value for records in Near Mint condition*

EX-RUSH GUITARIST **ALEX LIFESON** EXPLORES BOLD SOUNDS WITH NEW BAND.

**BY HOWARD WHITMAN**

PUBLICITY PHOTO

Envy of None (L-R): Alex Lifeson, Alfio Annibalini, Andy Curran and Maiah Wynne.

*PRESENTING...*

# ENVY OF NONE

**Maiah Wynne had no idea** that she'd end up joining a band featuring one of the all-time legendary rock guitarists.

The Portland, Ore.-based vocalist had connected with Coney Hatch bassist Andy Curran, who asked her to sing on some new recordings. Then he mentioned that a guitarist friend of his would also be contributing to the tracks: former Rush trailblazer Alex Lifeson.

Lifeson had been laying low following the final Rush tour that ended in 2015 and the subsequent tragic passing of the trio's irreplaceable drummer Neil Peart in 2020. He guested on a few projects but had yet to commit to full participation in a new band or album. But when Curran invited him to play on the new music he was developing, and Lifeson heard Wynne's vocals on the tracks, he was all in.

Their collective labors have finally borne fruit, as 2022 sees the release of *Envy of None*, the debut album from the new band of the same name that unites Lifeson, Wynne and Curran with producer Alf Annibalini.

Those expecting the second coming of "Tom Sawyer" and its ilk will be sorely disappointed, but *Envy of None* has plenty to offer listeners open to new sonic adventures. The combination of Wynne's emotional vocals, Lifeson's exotic guitar textures, Curran's powerful bass playing and Annibalini's sound treatments has produced a powerful, groundbreaking album unlike anything previously from its creators.

In one of the few press interviews granted prior to the release of the album, Lifeson and Wynne discussed how *Envy of None* came together, what sets it apart from their previous work and what the future holds for this bold new collective.

**GOLDMINE:** *I have been listening to* Envy of None *and I'm really enjoying the album. It's like every song is a different journey, and a totally unexpected one. Some albums can be kind of homogeneous — all of the songs are in the same vein. This is not like that. Sometimes it's psychedelic, sometimes it's trippy, sometimes it's techno. It's all over the place, but really enjoyable. How did* Envy of None *come together as a band, and how did you both get involved in this project?*

**ALEX LIFESON:** I'll start, because it goes back a little bit, further than Maiah's story. After the end of the Rush tour in 2015, Andy Curran got in touch with me. He used to work at our office, and he played in Coney Hatch. We had known each other for years and years. He said that he had some material and he asked if I would just put some guitars on, just very casually, which I did do. I was sitting around. It was nice to be able to be active and do some playing.

I did that and then we met Maiah. When I heard Maiah's voice, immediately I thought, "OK, there's something much deeper here that we can do." I got all my tracks back that I did the "casual" guitars on, and I started redoing all my guitars. Maiah and I worked on another project with Marco Minnemann through that early connection, but once we dove into Envy of None, it started to become an album rather than just a few songs that we were going to release. We just got a lot more serious, and the ideas started to flow. There were different ideas from (Maiah), and different ideas from me and Andy. So that speaks to the variety that's on the record. That's one of the things I love. There's a great quality of rhythm on this record. There's so much movement on it, and as you pointed out, it goes from industrial to pop to even country flavor.

And yet there's a cohesiveness about the record that it sounds like the same group of people working on it as a project. What really intrigued me was the way Maiah's voice works above all these different styles of music, and it brings so much character to these songs.

**MAIAH WYNNE:** That's pretty much what happened. I got in touch with Andy after winning a song contest — that was about five years ago now. There's this online contest called Claim to Fame, and one of my sort-of prizes for winning was a Zoom mentorship call with Andy. I didn't really know much about Andy at that point. I looked him up and I saw that he worked for this music company in Canada, so I thought he was mostly an industry guy, you know? And I was like, "Oh, he's been in the business for a really long time." I was mostly asking him music business questions, and then he brought up a song that he really liked of mine that I did as a collaboration. It was more industrial and he said that he'd been working on some similar kinds of music and I offered to sing on it, you know, "if you ever needed a vocalist." I wasn't really thinking much about it, and from my perspective, he's just this cool guy from Canada who also happened to make music. We started working on some songs together and I really enjoyed the process; it was very collaborative. He usually had a few lyric ideas and then this bed track, and I would take those few words and then build them out and build out vocal melodies and more lyrics.

It was just really fun, and then I think two songs into it, he called me out of the blue and said, "So I showed this to my buddy, Alex, and he wants to play guitars on it." I had no context, so I was like, "Yeah, Alex, great." And then he obviously explained, "You know, Alex Lifeson, from the band Rush?" and I was very confused and very excited.

**GM:** *That was a pleasant surprise.*

**MW:** "This is really happening." Yeah, it was a great surprise.

Rock and Roll Hall of Famer Alex Lifeson, founding member of the classic rock band Rush, performs onstage during the Medlock Krieger All Star Concert benefiting St. Jude Children's Research Hospital at Saddle Rock Ranch on October 28, 2018 in Malibu, California.

**GM:** *That's great! With the writing process, did you all bring in ideas, or was it based around, as you mentioned, Andy setting up a bed track that you all added to?*

**MW:** I was just going to say each song was very different and had a different process. Andy and Alf did a lot of the work together early on, setting up the bed tracks and coming up with these song ideas. And then for some of the tracks,

Alex had already created these beautiful instrumental arrangements that we built on and added lyrics and changed them up a little bit. I had a couple of songs in there as well. I had demos recorded that were often pretty different from how they ended up on the record. We would sort of take out all of the instrumentation and Andy would rework the song with Alf, and then Alex would add some really intricate layers. But yeah, each song was different.

**AL:** I would agree. We worked remotely. We were never in a room together until just recently, when we had a little playback session here in Toronto. But we would share the files, as this is a common way of working these days. And the advantage there is, I think you can work without having the distractions of other people throwing ideas at you. Sometimes when you're in the studio and it's a collaborative arrangement, it just can be scattered. And personally, I love to be able to be focused. I would work on stuff for a couple of days and then trash it — just delete it because I didn't think it was good enough — and start over again. Or in the case of one of the songs, "Old Strings," Maiah and I worked on her original version for a number of days, and we were building it with all sorts of

SCOTT DUDELSON/GETTY IMAGES

**"I played some banjo, some mandolin, mandola, 12-string guitars, acoustic guitars. I did a lot of stuff that I flipped backwards and that was an interesting process, to go through that. To my ear, we find that a bit more through this project, and I love the whole idea of soundscaping, so I'll play anything — violin, use a violin bow on guitar — all kinds of things."**

— ALEX LIFESON

instrumentation. And then Andy submitted his version of the arrangements, which was half-time and completely different. So basically we just set aside all of this work that we had done and then delved into this whole different version of it. It was a very dynamic building of all these songs that we just kept going back and forth with. I found great inspiration in Maiah's vocals for melody, and then I would do stuff and send it back to her and she would find something in the guitar melodies that I was getting from her that she then worked on it and changed and built it up. It was really, really a great, symbiotic relationship that we had working on this stuff together.

**GM:** *So there was no plan — you just let the creativity flow?*
**AL:** Absolutely! Absolutely. There were no rules at all.

**GM:** *That's wonderful. Alex, I'm a big fan of a solo album you did in the '90s called* Victor, *and I'm hearing some commonality between this music and the material you had on that CD. Would you say that there's some continuity between that album and this new project?*
**AL:** I don't know. I was not aware of that. I certainly didn't work on that path. If there is, it's only because it's part of my personality, I suppose. But because we were all working together on this and it wasn't a solo record, there was much more inspiration from all the other members in the project. My only goal was to make as many guitar parts *not* sound like guitar as I could, and I love the challenge of that. I just don't want to do the same old thing, and I wanted to create something else that was in the service of the song. That was my underlying rule for this project. Alf and even Andy did some great guitar parts. I really like a lot of the stuff that Alf put on and I didn't feel that I needed to replace it as "the guitarist." I just wanted to feel that I could fill space and fill the rhythm, build up the rhythmic quality of songs. I just had a different sense of what my job was on this record, while *Victor* was definitely more focused on performance and being scared to death of doing something on my own. (laughs)

**GM:** *Well, it's a good disc! I got the sense from the credits that you all played different things. The roles weren't narrowly defined, that one person is the bassist and another is just a guitarist and so on. Maiah, you play instruments as well; did you contribute some instrumental parts to the album?*
**MW:** I did a couple of keyboard parts. I actually threw a keyboard through a guitar amp and put some distortion on it. I did some weird things with it, too, for "Shadow." I didn't do nearly as much instrumental work as the guys on this, but occasionally a weird piano here and there.

**GM:** *Cool! Alex, you played some banjo on this, is that right?*
**AL:** I played some banjo, some mandolin, mandola, 12-string guitars, acoustic guitars. I did a lot of stuff that I flipped backwards and that was an interesting process, to go through that. To my ear, we find that a bit more through this project, and I love the whole idea of soundscaping, so I'll play anything — violin, use a violin bow on guitar — all kinds of things. It's fun to be creative that way.

**GM:** *Alex, is that the banjo I see there on the right (of the Zoom video)?*
**AL:** That's the most hated instrument in this house by my wife. I'm lucky to have it in here. I don't think she's seen it yet.

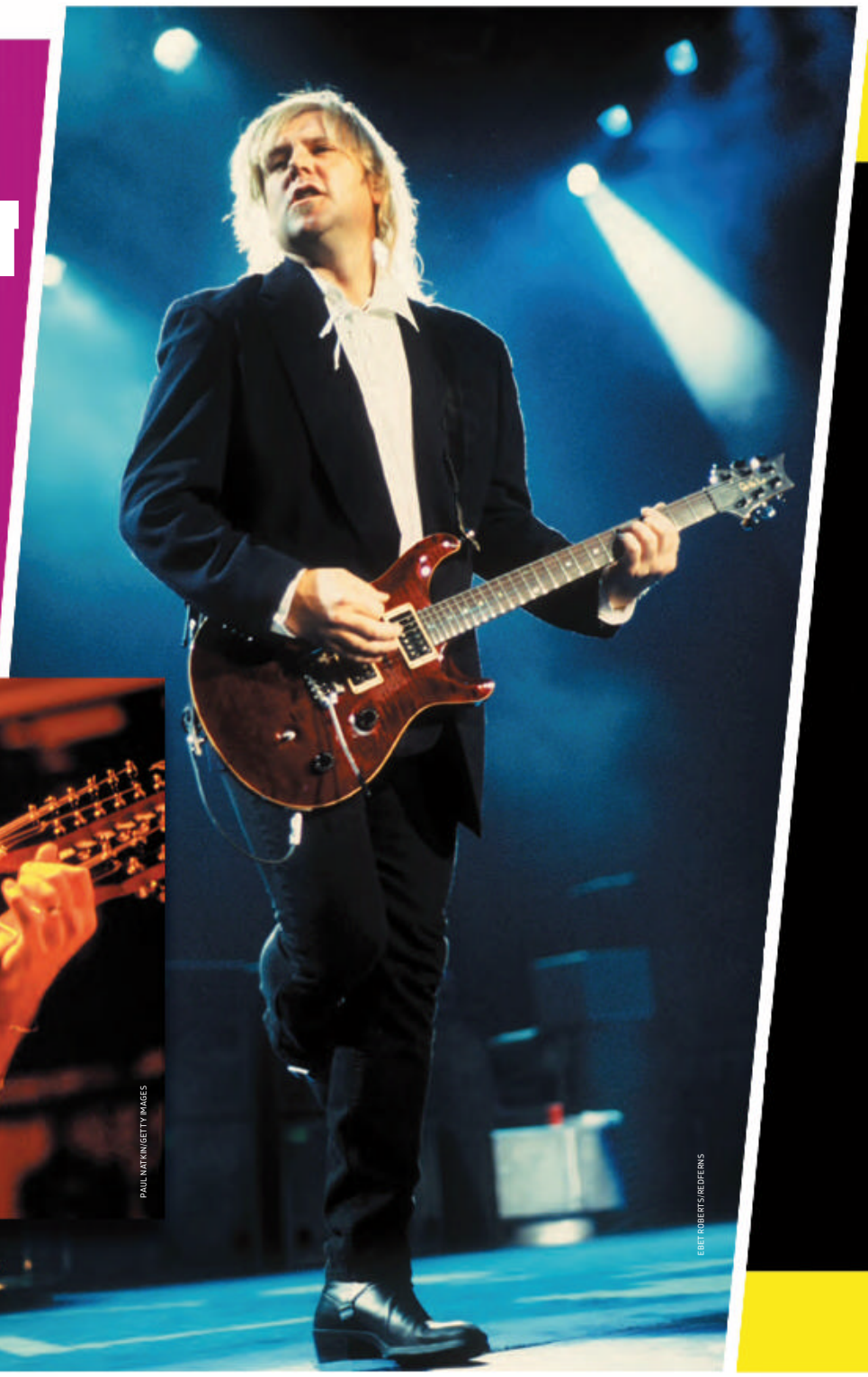
**GM:** *There are so many instruments and tracks and things going on in this album that I feel like every time you hear it, you're going to hear different things.*
**AL:** I think so, too. It's very rich and it's very dense. And what strikes me most is the rhythmic quality. There are so many subtle rhythms and counter-rhythms going on. It just has this movement that I think your body responds to, all those instinct vibrations. I find it really very pleasurable to listen to, and especially on headphones. "Kabul Blues" is very trippy and it goes all over the place, and that's so much fun.

**GM:** *I felt as if "Look Inside" has a kind of Hendrix vibe to it. I don't know if that was intentional, but it was taking me on a trip. I noticed that the credits on the press release only mention programming, but it sounds as if there are real drums on the album. Were there some actual acoustic drums, or is it all programmed?*
**AL:** Oh no, it was a mix. We had three live drummers, and then there was the programmed stuff. David Steinberg, who's been playing in The Mods, a punk band here in Toronto, I think he played on three or four tracks. Tim Oxford played

# ALEX LIFESON
## ...THROUGH HIS CAREER

Pictured is an Alex Lifeson timeline of sorts, all with the band Rush. From left to right, the '70s, the '90s and the '80s are represented, from long hair to shag to a new wave style.

PAUL NATKIN/GETTY IMAGES


EBET ROBERTS/REDFERNS

PAUL NATKIN/WIREIMAGE

on "Never Said I Love You," and in a lot of them we combined sampled digital drum tracks with the real drums here and there. So it's nice to have that, a live drummer. David's approach to these songs was that he kept it very close to what the original pattern was, so it wasn't flashy drum fills and stuff like that. Generally, it was more about keeping in time and leaving space for the vocals to be clear and unchallenged. I think that was a really good move on our part. It leaves the songs more accessible and there's not so much going on in that range where drummers can be very busy. The drum track on "Dog's Life," for example, that's a more traditional rock track. It has lots of fills and stuff like that and it works for that one, but I couldn't imagine having that kind of style of drumming on a lot of these songs.

**GM:** *Maiah, you have a beautiful voice and great vocal style. I was wondering who are some of your vocal influences?*

**MW:** I grew up listening to Norah Jones and Feist and No Doubt. Gwen Stefani is awesome. And Avril Lavigne, of course. Radiohead. I have had a lot of diverse influences growing up. And I feel like Red Hot Chili Peppers also was an influence on me. There are a lot of different influences in there, and but I definitely think Norah Jones was probably the most vocally influential to me.

**GM:** *I can hear that. Something that occurred to me listening to it, and I don't know if this was an intentional influence, but it reminded me a bit of Garbage, and also in the format, as Garbage is a group of producers who are multi-instrumentalists. And then there's Shirley Manson with her vocals on top of all of that.*
**MW:** I take that as a huge compliment.
**AL:** Yeah, absolutely.
**MW:** I love it, thank you.

**GM:** *Not that you're knocking them off in any way, but just kind of the way that came together and the way that this band came together. It's reminiscent, and certainly, the sonic exploration that goes on in* Envy of None *reminds me of Garbage — the band, not the substance.*
**MW:** Yeah, and I guess our names, in a way, are both self-deprecating.

**GM:** *Alex, did you find you were exploring some different styles of guitar and treatments of your sounds for this project?*
**AL:** Yeah, absolutely. That was the most fun for me. I really didn't want to do traditional things. Been there, done it. I really wanted to focus my arrangements in the service of the song, not standing out there. Virtually no solos. I think there's just really the one solo in "Spy House," so I intentionally stayed away from that and tried to create more background, ambient sounds, things so that, as you pointed out, every time you listen, you hear something else. "Kabul Blues" is a

great example of that. There's so many things flying around in there. And you hear new stuff every time you listen to it. That was my goal and I feel that I pretty much accomplished what I was setting out to be as the guitarist that I am, or I'm known for. I would say 70 percent of my guitar parts don't sound anything like a guitar, and there's lots of acoustic guitar. Again, it's an opportunity to get rhythmic, to get inside the track and support what's going on in there, lifting the dynamics in a song like "Never Said I Love You" when the chorus comes in, it's just so huge, and you can't help but sing along with it. That's what struck me about that song, the first time I heard it, was the chorus needed to lift up, because it's such a great, really classic traditional chorus. And the big acoustics and the rhythm of the acoustics against the rest of the track is the key to making that song as good as it can be.

**GM:** *A question for you both: You mentioned that a lot of this was done remotely, that you never got together until the very end of the project. How was it when you all got together and heard the unified work, all of your contributions with the different treatments and ways that this came together?*

**MW:** It was great! (laughs) We had a listening party very recently, and I was able to come back to Toronto for a week. It was really amazing and very satisfying to hear all of that work because it is a long process. We started working on these songs about five years ago, originally without a lot of intention of necessarily creating a full album, but by the end of it, there was a lot of work and a lot of creative process and a lot of these pieces coming together. So getting to be in the same room together at the very end of that and listen to everything and, you know, blast it super-loud in the studio and hear every single piece, it was magical. I really enjoyed it.

**AL:** After two years of COVID, it was just nice to be together in a room with live people without masks, just having a good time. But that night was so charged with energy, and it was a very private affair. We just had spouses and partners and friends, not a big group, and we catered it and we had lots of wine. It was just such an uplifting experience to share the music. I kept looking at everybody — Andy, Maiah and Alf — I just would glance over and look for their reactions. It just felt so good to be in that room after all this work that we've done. It was hard work, but every minute of it was a joy. I think we're all professional enough to have jumped into it and been aware of each other's contribution and space and being open to changing things, always in the service of the song, making it better and better and better. It made it a really satisfying, gratifying experience.

A limited-edition box set of Envy of None's debut album. The set contains two CDs, a blue vinyl record, a booklet and bonus tracks.

**GM:** *Were there any surprises — new things you never heard before that were emerging when you finally heard the finished product?*

**MW:** I don't think there necessarily were surprises, but it definitely made me appreciate all of those layers that much more, getting to hear it all put together and like you said, each time you listen, even for me, every time I listen, I'm keying on something else and hearing something else. Even though I know all those layers are there, it's still a magical experience to listen to all of it and find different things that I hadn't really focused on before. There's just a lot there. It's a very thick sandwich! (laughs)

**AL:** Right. When you first asked the question, I didn't really think there were (surprises) because we were quite focused on it. We'd heard the whole record enough times, right? But I will say that, and this is always the case when the mastering is done, it just brought out so much other detail that you knew was there that you didn't always hear. The mastering just gave everything that clarity that it always does. That's why it's an important process of recording. And that was also really satisfying to know that, yes, it all worked and it's all there and we're hearing everything that we intended.

**GM:** *Absolutely! I was wondering about your future plans for Envy of None after the album release? Will you tour?*

**AL:** For me, I did a lot of touring, obvious-

ly. So I'm not keen on going back on the road. I think Maiah has the youth in front of her. I think she would probably love to go on the road, and the cinematic quality of this material would really suit a live presentation, particularly in a smaller theater with a nice, tight proscenium stage with lots of great lighting. If that was the case, then we would certainly put something together for that, and I would be up for doing the occasional show here and there, special shows in cities and things like that. But I don't think touring is in my future. We think we'd like to continue working and see where it goes. Lots depends on the release.

**MW:** I definitely think doing a few shows together would be really fun. It would be really interesting to see how these songs translate in a live setting, and I think it would be really exciting to put together some really talented musicians to fill out all of those layers in a live setting. I don't expect Alex to tour again, but I will make him do a few shows with me if we decide to do it. Obviously, COVID complicates everything as well, and there's not a whole lot of people touring anyway at the moment. But I think, yeah, if there's a demand for it and we have some opportunities to do some stuff together, it would be a lot of fun.

**GM:** *Great! Do you envision an* Envy of None Volume 2*? Do you think you'll do further recordings?*

**MW:** I hope so, yes.

**AL:** I hope so, too. Yeah, yeah — there you go!

**GM:** *I guess a lot depends on how the release goes, how it's received, and where you want to take it from there?*

**AL:** Exactly. We loved working together, and that's the start anyways. I think the ideas flowed even more towards the end. We added two songs for the bonus release that were done very, very quickly. And there's a lot of merit in those two particular songs. So I know the juices are flowing among the four of us, and it's a good working relationship. I think we'd have a ball continuing.

**GM:** *Do either of you have any other projects currently in the works outside of Envy of None that you can talk about?*

**AL:** I have three or four songs that I'm working on for other people. I get this stuff all the time, mostly friends, and I've been kind of lazy with them, to be honest with you. But I will get around to them eventually, and Maiah has got a bunch of stuff.

**MW:** Yeah, I'm working on my debut record right now and we just tracked a bunch of cellos and fun layers actually, and I'm hoping to get that out this year. I'm excited for that as well, and I'll probably send some stuff to these guys for my record. I'll make Andy play some bass on some things and see if Alex will add some fun textures. I'm excited for it, but I'm always, always excited to work on more music, and I already have more ideas for *Envy of None Volume 2*.

**GM:** *More banjo, right?*

**AL:** Yes! We'd call it *Envy of Everyone*.

## ENVY OF NONE
ENVY OF NONE

K-Scope (CD/LP)

★★★★

FANS OF ALEX LIFESON'S GUITAR PLAYING with Rush should not approach the debut album from his new project as any kind of continuation of the iconic power trio's work. If anything, this album shares the adventurousness of the best music from Lifeson's previous band, but the connections end there.

A collaboration among Lifeson, vocalist Maiah Wynne, bassist Andy Curran (Coney Hatch) and producer Alfio Annibalini, *Envy of None* is a heady mix of sounds and textures that veers more into alt-rock territory than prog metal.

Opening track "Never Said I Love You" sets the tone perfectly for what you're about to hear on this album, with a hypnotic groove over which Wynne sings in an emotional style that's evocative of (but head and shoulders above) the quiet power of pop vocalists such as Billie Eilish. Her multi-tracked harmonies are spot-on as it picks up steam in the propulsive, hooky chorus.

"Shadow" starts with Wynne singing over a sequence that sounds like it could come from an 8-bit video game, and again it grows and evolves with piano and Curran's bass coming to the forefront.

"Look Inside" has a slower, galloping beat, heavily treated fuzz bass and layers of synths and guitars. That song is one of the standouts here.

"Kabul Blues" is one of the pieces here that will reveal new elements with every listening; it actually features Lifeson on banjo!

Lifeson's presence on these songs is more about contributing to the overall feel and groove than showing off his virtuosity. Guitar is certainly present on all of the songs but always to serve the total effect rather than to dazzle with power chords and flashy solos. In fact, Lifeson only takes one solo of note here, on "Spy House" — and it's a good one, showing he's lost none of his skill.

This album is more of a showcase for Wynne's talents than it is for Lifeson's. Not to diminish his contributions, but by design, his guitar tracks are usually part of the general soundscape, serving the song. The mixes center around Wynne's voice, and it's the right choice. It would be easy for her vocals and lyrics to get lost in these tracks with so much else going on, but that's never the case. "Old Strings" is another powerful showcase for Wynne's vocals. Her lyrics are evocative and emotional, directly addressing human stories, in contrast to the frequently spacy music.

A perfect album for headphones, *Envy of None* certainly travels in the alternative rock space, but it's so much more than that. There is melody, power and a strong sense of adventure to all of these songs. Each one is different from the one before it, yet the album holds together remarkably well as a unified collection.

Annibalini did a tremendous job mixing the tracks from his collaborators, all of which were recorded remotely. While it's definitely not a new Rush album, *Envy of None* will take your ears on a unique, powerful trip all its own. There's a life and drive to this music that is irresistible. And you can dance to it!

*— Howard Whitman*

**EDGAR WINTER** PAYS TRIBUTE TO HIS LATE BROTHER, JOHNNY WINTER, WITH A NEW RECORD AND A LIFETIME OF MEMORIES.

**BY RUSH EVANS**

PUBLICITY PHOTO

# WINTER Songs

**In the beginning, they were brothers** — just two brothers born in the 1940s in the Southeast Texas town of Beaumont. They looked different from the other kids, both with severely pale skin and strikingly blond hair. Visual impairment is also a byproduct of the congenital condition known as albinism, and when vision is diminished, hearing is enhanced and rendered more sensitive to all sound. Differences like these drew Johnny Winter and his little brother, Edgar, closer to each other and closer to music. They were both playing music in clubs and doing so together before either of them could drive. "Johnny and I were inseparable as kids," Edgar told *Goldmine*. "We grew up playing together. We had a sort of telepathic communication."

In the middle, they were brothers, pursuing different but parallel paths in music, overlapping when they could, sometimes making music together, other times inspiring and informing each other's work in the studio or on the road.

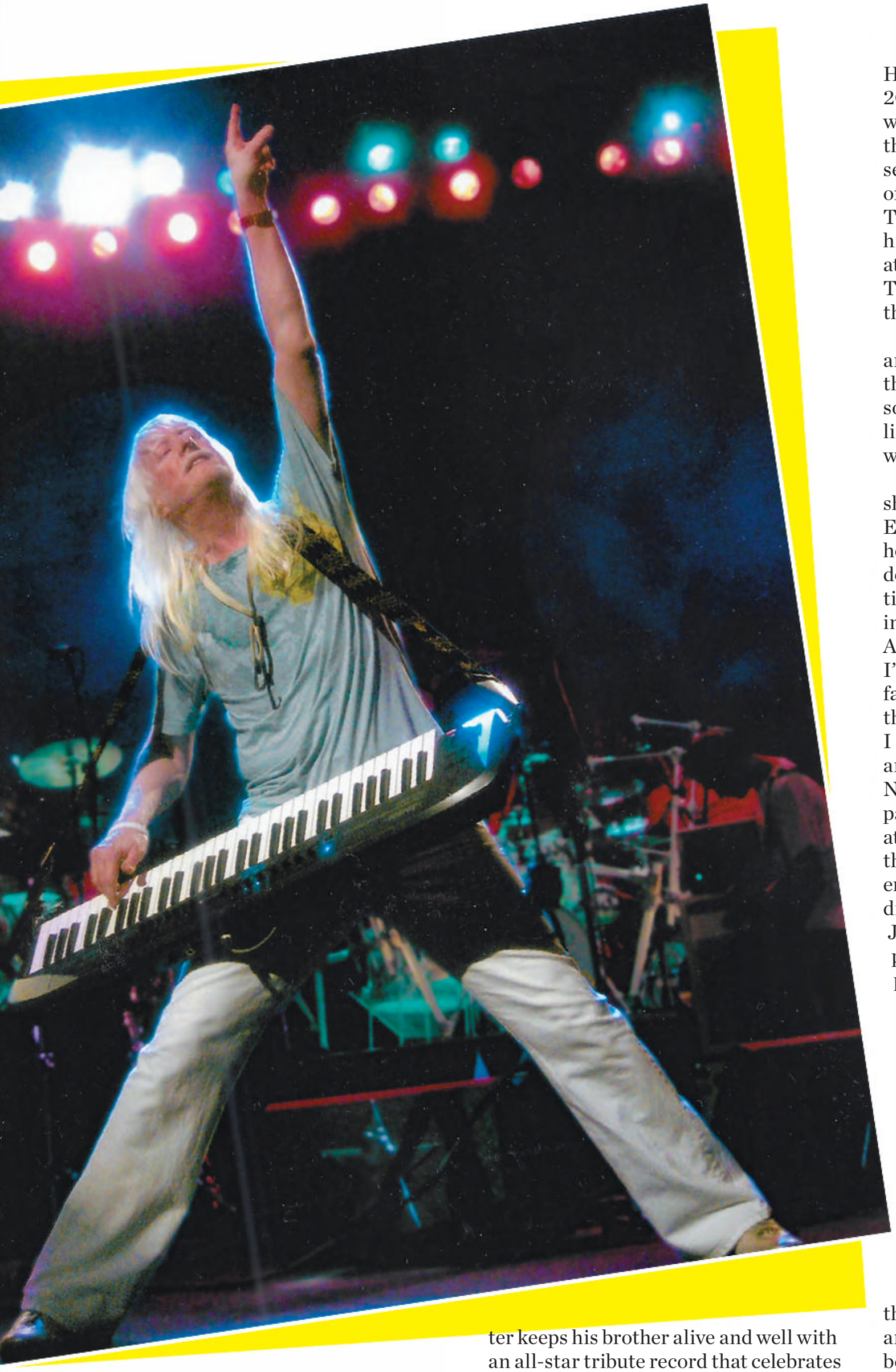
At the end of the line, they're still brothers. Fifty-five years after he started playing music for an audience, Johnny was on the road headed for another gig when he passed in his sleep at age 70 in 2014. But that hasn't kept Edgar Winter from still being Johnny's brother, musically connected forever. Edgar, an accomplished multi-instrumentalist and literal monster hitmaker ("Frankenstein" and "Free Ride"), is still making music that defies simple categorization but clearly lands under the rock umbrella.

Edgar Winter of the Edgar Winter Group appears on the first anniversary show of the television series *In Concert*. The show was shot on October 24, 1973.

**"I always thought of myself as an instrumentalist. My first and biggest song, a No. 1, is an instrumental. That was unheard of for an instrumental."**

— EDGAR WINTER

ABC PHOTO ARCHIVES/DISNEY GENERAL ENTERTAINMENT CONTENT VIA GETTY IMAGES



And he's doing it for his brother.

"Johnny has always been my all-time musical hero," said Edgar. And with the new release *Brother Johnny*, Edgar Winter keeps his brother alive and well with an all-star tribute record that celebrates the larger-than-life blues/rock body of work of the rock and roll legend.

I only got to see Johnny Winter perform once, and he was simply amazing. He was not in great health at that time in 2006, but there he sat in a chair onstage, wiry, fragile and still untouchable with the most amazing guitar work I'd ever seen, most notably on his fiery version of Bob Dylan's "Highway 61 Revisited." Two years later, I got to see Edgar and his band turn in an equally powerful set at an outside gig in downtown Austin, Texas, still looking like his brother with that long flowing blond hair.

As a huge fan of both Edgar Winter and Johnny Winter, I had a journalistic thrill talking with Edgar, especially to do so in a way that dealt primarily with the lifelong musical kinship that he shared with his late brother.

"To me, albums are sort of like snapshots of a period of time in your life," Edgar told me. "I try to make the most honest records that I can. Sometimes I don't know why I write a song, and sometimes a title, 'End of the Line,' flashes into my head, and I go, 'Oh, that's bluesy.' And as I started to write it, I said, 'Oh, I'm writing about the end of the Winter family line.' Sometimes your mind makes these sorts of subliminal associations. I started thinking about it, and Johnny and I were the last remaining Winters. Neither of us had children. And after his passing, that leaves me. The last Winter at the end of the line. I tried to get across the idea, like the last verse, 'Songs may end or just fade away, but the music never dies.' I've always felt like, even though Johnny may have departed this physical plane, his music and his spirit and his presence live on in my heart and always will, and that's what I tried to express in this record. I hope people will feel that."

"End of the Line" is one of two new original songs that Edgar brought to the project. The other one, "Lone Star Blues," is even more explicitly about his brother, written from Johnny's perspective as he pursued his singled-minded dream of a life in music, a dream that he fulfilled every day.

"He devoted his life to following that dream," said Edgar. "All his hopes and expectations were pinned on that, becoming a star. Then after it happened, I remember talking to him, and he said, 'I never thought it would be like this. I just feel so isolated and alone, and I don't know who I can trust or really feel like I

have anybody to talk to.' It was not what he expected at all. He hated it, but he loved it. I think that he resolved that after he went through the whole rock period with Johnny Winter And (Johnny's band in the 1970s). He rededicated himself to the blues, and I think he was happy with everything that he had done over his life and throughout his career. I experienced some of that disillusionment myself, but I never took it as seriously as Johnny did, because I didn't have that expectation. It had not been the dream that I'd pinned all my hopes upon. I tried to write that song in Johnny's voice to express the same feelings that he expressed to me at that time."

Blues artist Keb' Mo' shares vocals with Edgar on that song, and other great musicians came out to join in on the celebration of Johnny's life and work, Billy Gibbons, Joe Bonamassa, David Grissom, Doyle Bramhall II, Michael McDonald, Robben Ford, Bobby Rush, Kenny Wayne Shepherd and Ringo Starr among them.

Edgar tapped Ringo's brother-in-law Joe Walsh to share vocals on the Chuck Berry classic "Johnny B. Goode," a Winter family favorite from the beginning. "That particular song has a great personal significance to me," said Edgar. "You might think, Chuck Berry, rock and roll, it's a Johnny tribute, 'Johnny B. Goode,' it's really obvious. But the reason for that song being there is because when we were kids and we had our first band, Johnny and the Jammers, there was a local talent contest. There was a movie called *Go, Johnny, Go!* Jimmy Clanton was in it, Chuck Berry was in it, and Alan Freed. This contest was sort of a promotion that went along with that movie. So, Johnny and the Jammers, our hottest song was 'Johnny B. Goode.' We entered, we played it, and we won. First prize was 'day to make your very own record!' There was a recording studio called Gulf Coast Recording in Beaumont, and the guy that ran it, Jack Clement, a pretty well-known country guy that worked with Johnny Cash, he recorded our very first song, a song written by Johnny called 'School Day Blues.'

"So that was the beginning of our careers. Had it not been for 'Johnny B. Goode,' that sort of opened the door, being our first record. And when I think of rock and roll, I think of Chuck Berry and 'Johnny B. Goode.' It just epitomized the rock and roll that was new and being written at that time. He's a great storyteller. And that's not only Johnny's story. It's every kid's story who came from humble beginnings and picked up a guitar with the idea of making it and becoming famous."

About 300 copies of "School Day Blues" by Johnny and the Jammers were pressed, backed with the other song they recorded that day, a swamp-pop ballad called "You Know I Love You." It was a local hit, reaching No. 8 in the Beaumont and Port Arthur, Texas, area.

When asked in the film documentary of his life, *Down and Dirty*, when it had all begun for Johnny Winter, he said, "I made my first record when I was 15. Started playing clubs when I was 15. Started drinking and smoking when I was 15. Sex when I was 15. Fifteen was a big year for me."

Johnny was still alive when that movie was released in 2014, and he even attended its premier that year at a Texas film festival, after which he went down the street to play onstage at a downtown Austin saloon, unaware that he only had four more months to do so.

"Johnny's passing was really unexpected," said Edgar. "He was frail, and his health was poor, but he was actually doing better. He had withdrawn from methadone, and I was hopeful that he was going to improve health-wise. We

TOM HILL/GETTY IMAGES

had been scheduled to do a tour together called the Rockin' Blues Fest. I was devastated and had expected that tour to cancel, but much to my surprise, the promoters wanted it to go on as planned with me and my band as headliners. I had thought that was going to be highly emotional and possibly sad and difficult, but the first night of that tour, after playing 'Frankenstein,' I did 'Jumpin' Jack Flash,' 'Johnny B. Goode,' 'Rock and Roll, Hoochie Koo' and 'Still Alive and Well,' and dedicated the set to Johnny. That turned out to be a great source of strength and comfort, playing that music, and it was sort of surprising to me that everybody on that tour was so kind and supportive, got up to jam at the end of the show, and all of us played Johnny's music together like that."

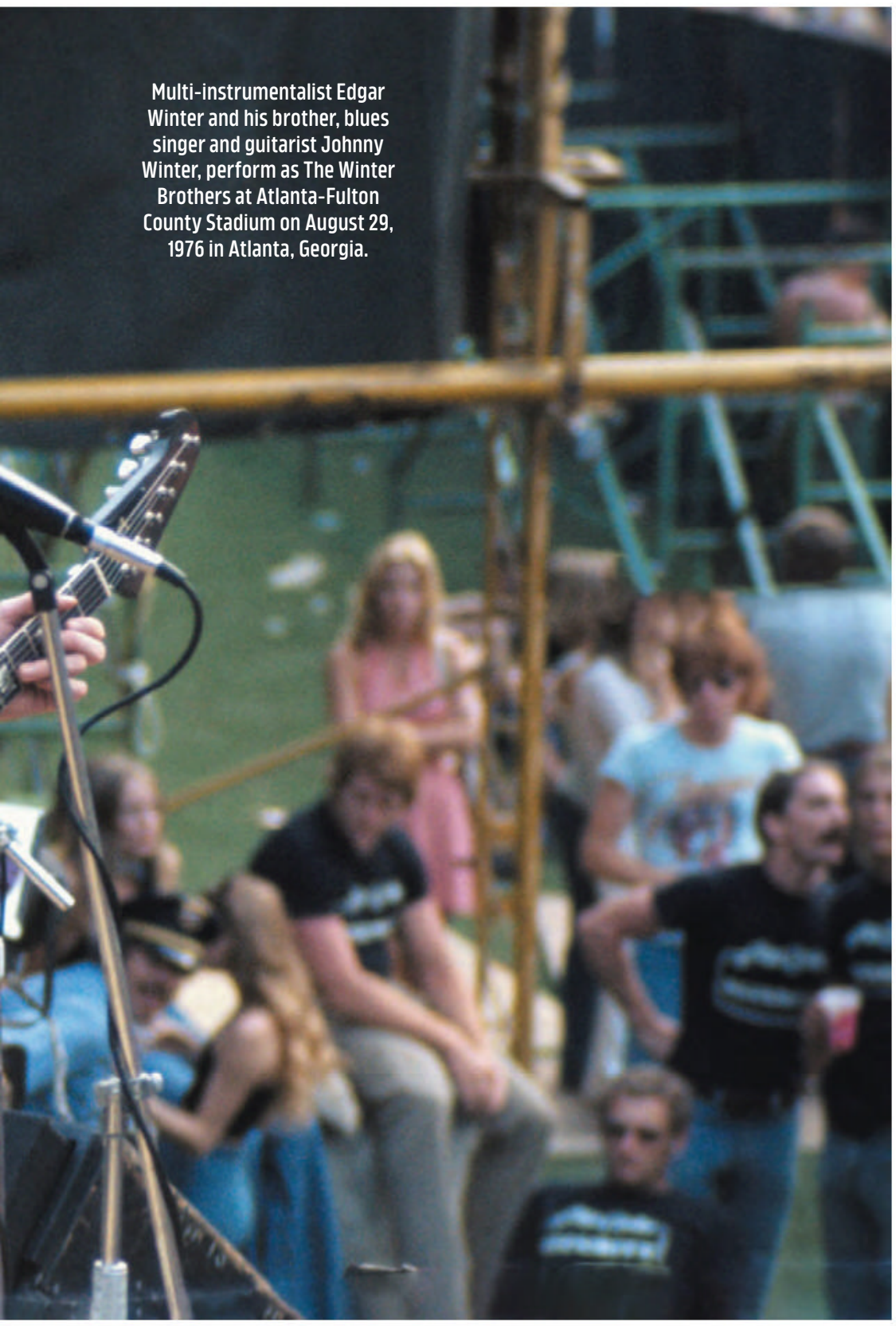
That was when Edgar started thinking about the record that would become *Brother Johnny*. "I had been approached by several record companies, but I felt like they were just people sensing a business opportunity, and it didn't feel right. I didn't seriously consider making the record until I met Bruce Quarto, who is the president of Quarto Valley Records. Bruce wanted to do it for all the right reasons. He loved Johnny's music and wanted to bring that to the world. I want to acknowledge my wife, Monique. We've been married 43 years. We always make those kinds of decisions together. I trust her intuition more than my own analytical reasoning and judgment on things like that. She said, 'Well, of course you need to make this album for yourself, for Johnny, and for the world. You owe it to him, that acknowledgment to your older brother. If it weren't for him, you wouldn't be where you are today.'

"I guess I kind of spent a lot of years not making that record. I guess I'm really, if not the only person, the best person, knowing Johnny as I do. From that point, the question in my mind was whether it should be a straight-ahead blues album, just a tribute to the legacy that Johnny left the world or more a personal tribute from me to my brother based on my own particular personal favorites. I tried to make it a balance of both. I don't think Johnny would have liked it if I had made a straight-ahead blues record. I think he would have said, 'Why are you suddenly adopting my style, trying to sound exactly like I used to sound? That's not you!' So, I tried to make the record that I think Johnny would have wanted me to make for him. I believe I've succeeded in that. I hope so."

The love and musical respect between the brothers had been evident in the work of both careers, ever since their Beaumont days. I told Edgar that I had found a 1976 vinyl interview record with them both, a recording that he had never heard. In that interview, Johnny had this to say about their humble musical beginnings: "Our folks never would let us play at nightclubs for a long time. The first big deal was they wouldn't let us take money, probably 'cause they figured we weren't good enough. I think we made two bucks for playing at somebody's party, two bucks apiece, and we had to give it back. I was so teed off about that. That's ridiculous, you know? It beats taking out the garbage and cutting grass. So finally, they let us take money. They still wouldn't let us play in clubs, and our drummer's daddy was kind of a hellraiser, and he liked to go out and drink and have a good time. He told daddy he would take care of us. Yeah, he was taking great care of us all right! So, daddy said, 'OK, if he's gonna take care of y'all and watch y'all, that's OK.' So, he'd take us to jobs and leave us, go out and start drinking Lone Star beer and having a good time. He didn't care what we did. It sounded good, so he would take us up there, watch over us a little and bring us home after the gigs."

It was also on that interview record (used for radio promotion of the *Together: Edgar Winter and Johnny Winter Live* record) that Edgar said, "On the album, I'm sure in some places, people will have a hard time telling who's singing, because when Johnny sings pretty, he sounds pretty much like me, and when I sing gravelly, I sound a lot like him. We're brothers."

I told Edgar of another story he had told in that '76 interview about a club at which the brothers played that had a red phone on the stage. If that phone rang during a song, there was a reason: it meant that the owner wanted that song to cease instantly. "Oh yeah!" remembered Edgar with a big laugh. "Van at Van's Ballroom! Van was the club owner. That was in Houston. The red phone. I forgot all about that.



Multi-instrumentalist Edgar Winter and his brother, blues singer and guitarist Johnny Winter, perform as The Winter Brothers at Atlanta-Fulton County Stadium on August 29, 1976 in Atlanta, Georgia.

Yeah, if you were playing a song that Van didn't like, there comes the red phone!"

Johnny remembered that those were the days when they first began letting their distinctively blond hair down. "We first started growing our hair long just as a goof 'cause it was funny. The Beatles looked weird and strange to us, so we figured, 'Well OK.' Edgar was the first one, he grew his hair long. He looked funny, which wasn't long at all. It was like a crew cut nowadays, but we'd play the same kind of music.

"I remember this one club in Bossier City we played at. We were the biggest thing in Bossier City. We were outdrawing everybody. We were playing good old soul music: James Brown, Wilson Pickett, Otis Redding, Bobby Blue Bland, everything that everybody wanted to hear. And then we went away for just a couple of months, and during this couple of months, Edgar grew his hair out just a little bit, like it wasn't even over his ears or anything. So, he did that, and we looked real strange. We had black turtlenecks and kind of iridescent bluish gold collarless suits, and that was real strange in those days. We came back two months later to a different club about a block away from the club where we were so huge at. Same place, same town, playing the same songs two months later, and people stayed away in droves."

Edgar was the serious instrumentalist, fascinated as much with jazz and classical music as he was rock and blues. Johnny was a blues purist who knew how to rock, and his mastery with the guitar was nothing short of astounding.

"I didn't have that same desire as Johnny," Edgar told me. "Johnny had that drive and ambition back as far as I could remember. He was gonna be a star. He watched *American Bandstand* and read all the magazines and had a huge record collection and knew everybody that played on what record. And being with Johnny 'Cool Daddy' Winter with the pompadour and the shades and the guitars and the girls. I just loved music in and of itself. The beauty of chords and harmony and melody and rhythm. I was the quiet kid that played all the instruments. So not only were our musical tastes different, but our approaches to music were different. Johnny reached out to the world with his music. He saw that as a means of gaining popularity. He was the more gregarious and outgoing. I sort of retreated into a world of music. It gave me a sense of identity. It was more like the extrovert and the introvert. We listened to different styles of music, but because we learned how to play together, there was this sort of innate foundation that was always the same. We knew a lot of each other's licks and just shared much more in common."

Johnny made an album in Austin in 1968, but after jamming onstage in New York one night with Mike Bloomfield and Al Kooper, he was discovered by both Columbia Records and *Rolling Stone* magazine, which quickly put him on the cover. The verdict was in: Johnny Winter was a guitar genius. The story said, "If you can imagine a 130-pound, cross-eyed albino with long, fleecy hair playing some of the gutsiest, fluid blues guitar you ever heard, then enter Johnny Winter."

Johnny was on a fast ride to the top. "After that *Rolling Stone* article," Edgar told me, "he was proclaimed the new hot flash Texas guitar phenom that the world had been waiting for." Johnny soon found himself on the roster of a big music festival that was to take place outside of Woodstock, New York, in 1969. Johnny's power trio at the time featured Uncle John Turner on drums and Tommy Shannon (later of Stevie Ray Vaughan and Double Trouble) on bass. Johnny knew the event would change his life, and he wanted Edgar along to fill out the group's sound with keyboards.

As it turned out, Woodstock changed Edgar's life in ways that neither brother could have first anticipated. "We flew in by helicopter, and the first thing that struck me was the vibe. It was just this feeling of unity, of people being part of something that was greater than themselves, beyond themselves. The whole thing was set against the social backdrop of civil rights and the peace movement, so there was this whole idea of solidarity, of being able to make a difference. Change the world.

"The performance was so odd for me because there was no schedule, so nobody had any idea when they were going on. It was just whoever they could find that was capable of playing. I was awakened out of a dead sleep. I was sleeping on the couch or the floor of a press trailer, and somebody shook me awake. 'Y'all are about to go on!' I just sort of stumbled onto the stage in this weird sort of alpha state with my morning voice. I got up there. It was just this transfiguring moment, almost like an epiphany. I was looking out over this endless sea of humanity, just people as far as the eye could see. And I just said, 'How did I get here? What am I doing here? This can't be real.' Something clicked within me; I just realized that music could be so much more than just musical artistry, musicianship, which was always the way that I had thought of it. But it actually had the power to reach out and bring people together in that unique way. All of those people at Woodstock, it was not just a musical bond. It went beyond that in a way that I had never considered. After that, I started to really reflect on what it would be like to be an artist, not just a musician. I started to write and just think more in that direction."

After Woodstock, Johnny went on to his remarkable, blues-based rock and roll career, and Edgar began to find his own musical path. Edgar's first album, *Entrance,* was an improvisational jazz-tinged masterpiece, the first side filled with an innovative suite of songs called "Winter's Dream," for which he asked his brother to assist with lyrics. "At the time that I started doing *Entrance,* I still thought of myself

**"We first started growing our hair long just as a goof 'cause it was funny. The Beatles looked weird and strange to us, so we figured, 'Well OK.'"**

— EDGAR WINTER

Brothers Johnny and Edgar Winter having a laugh onstage between songs.

PUBLICITY PHOTO

as an instrumentalist, not a singer, as a musician rather than an artist. I had all of these musical fragments as ideas and asked Johnny to help with lyrics. He wrote lyrics like, 'When the sun changes the blue into gray, and New York acts just the way that L.A. does, people change, saying you're different and strange. Sufficient enough, you remain while your friends just keep putting you down, wondering why they keep hanging around, about you, without you.' And I came in with, 'Now is the time, a new day is just beginning. Now is your prime, a new way, a chance of winning.' I started to revise a lot of the lyrics that Johnny wrote.

"That was the birth of my songwriting. But nobody would think that Johnny Winter would write lyrics like that. Johnny's depth and scope were far beyond what people were aware of or realized. He

was more intelligent than people would have thought. I think there was a certain image of a bluesman that Johnny chose to project. Johnny always encouraged me to follow my heart. Just like he felt like when he was playing blues, those were his roots, and he was being true to himself, he liked it when I played jazz and classical. He loved the *Entrance* album."

*Entrance* was exemplary of the musical experimentation of the early 1970s, but it was on his second record, *Edgar Winter's White Trash*, that he found a swampy rock sound reminiscent of the sounds that he had first made with Johnny back in their club days. By the time of the third record, *They Only Come Out at Night*, he had found a sound that would help define '70s radio.

"Frankenstein" was a musical tour de force, a jammy number that he and Johnny's band had already been playing for a while. Early versions showcase Johnny's guitar prominently, but by the time The Edgar Winter Group recorded it, it had become a barrage of musical mayhem that showcased Edgar's synthesizer. Edgar Winter was, like his brother Johnny, a sudden rock star. But he didn't want to be boxed in behind a keyboard onstage, so he stripped the instrument of its legs and wrapped it around his shoulder with a strap, an innovation for which he became the inventor.

Johnny Winter and Edgar Winter in the 1970s.

PUBLICITY PHOTO

"I always thought of myself as an instrumentalist," he told me. "My first and biggest song, a No. 1, is an instrumental. That was unheard of for an instrumental. I wrote the riff years before it was recorded, and we never had the intention of recording it. It was the song that I did as a vehicle for the synthesizer when I discovered the synthesizer. Of all the things I've done throughout my career, coming up with the idea of putting a strap on the keyboard is really a simple and obvious idea, but I just happened to be the person to do it. I had been really frustrated being behind a big bank of keyboards. Nobody can see what you're doing. That really changed the face of music. It changed the look of a lot of bands, and 'Frankenstein' just sort of became the symbol of my desire to break new ground, to forge a new frontier. I've always enjoyed doing things that are unexpected and new. I think 'Frankenstein' is a great example of that. Because of my love of jazz and soloing, spontaneous playing, it's the perfect opportunity to do that. All the versions I've played over the years, I not only got a chance to stretch out and play synthesizer, I would always have guitar solos, drum solos, sax solos. It's a great excuse to jam. I've always loved playing that song. And I always will."

The album's other single was a song that Edgar Winter Group bandmember Dan Hartman had first brought to the table. Hartman sang lead on his own "Free Ride," and he was just 21 years old at the time in 1972. "Free Ride" remains one of the most infectious and joyous songs of its era, and it has stood the test of time. Hartman also had worked with Johnny Winter, and he went on to co-write "Living in America" for James Brown and scored his own solo hit "I Can Dream About You" in 1984, a decade before his death at age 43 from an AIDS-related brain tumor, a diagnosis he had kept secret.

"Every time I sing it, I think of Dan," Edgar told me of "Free Ride." "It was his song; he had a version of that when I met him. I never claimed any writing credit, even though I came up with the end: 'Yeah yeah yeah yeah,' you know, that part. I kind of added that as a gospel kind of reprise and using the synthesizer with the 'shewwwwwww,' you know, the free ride kind of sound. I always think of Dan and think of the group. When I hear

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that song, it reminds me of when we were kids, when we were on the road doing the Southern club circuit. We would all of us pack into a car pulling a U-Haul trailer behind it with all our gear in that. 'Free Ride' reminds me of a song you hear in the car, when you're riding in your car and the radio, it's that kind of song."

I told Edgar that British rock singer Tom Robinson had written and recorded a song about their mutual late friend Dan Hartman called "Connecticut," and he said he would track it down to listen to it shortly after our phone conversation. I was also surprised that I was the first to tell him that Blood, Sweat and Tears lead singer David Clayton-Thomas had once recorded a great version of my favorite Edgar Winter song, the beautiful "Dying to Live."

"'Dying to Live' is probably the best song I've written," he told me. "It was one of the first songs that I wrote that made me think I could really be a songwriter. I never had really tried before. This was shortly after Woodstock that I actually started to try to write. That's a very personal song. It was mainly perceived as an anti-war song, which to a degree it was, but it's really just about survival, whether you're fighting to defend your country or just to make it one more day on the street. I thought it was really cool that Eminem used 'Dying to Live' in that Tupac *Resurrection* movie. I never would've thought of that, and he actually heard that song and sort of recontextualized it in a different way."

I thanked Edgar for those three songs that have always meant so much to me. "Well, you're very welcome," he said. "I'm glad that I have been able to leave some good memories behind along the way throughout my career. I've really enjoyed talking to you, and all the best, and like I always say, keep on rockin'!"

He had an even grander message for all of us who have followed the careers of Johnny Winter and Edgar Winter. "I would like to say to all the fans who have followed my career as well as my brother Johnny throughout all of these years, we could never have done it without you all. We love you. It's meant the world to us to be able to do what we most love. We see you all out there rockin' and having a great time, so if you like Johnny's music and you love the blues and you love guitar and you're familiar with my stuff, you're gonna love the album *Brother Johnny*. So, get ready to rock and roll!"



# EDGAR WINTER SELECTED DISCOGRAPHY

## LPs

### BLUE SKY

- PZ 33483 Jasmine Nightdreams 1975 $15.00
- PZQ 33483 Jasmine Nightdreams (quadraphonic) 1975 $50.00
- PZ 33798 The Edgar Winter Group with Rick Derringer 1975 $15.00
- PZQ 33798 The Edgar Winter Group with Rick Derringer (quadraphonic) 1975 $50.00
- PZ 34858 Re-Cycled 1977 $15.00
- JZ 35989 The Edger Winter Album 1979 $15.00
- JZ 36494 Standing on Rock 1981 $15.00
- PZ 34033 Together 1976 $15.00
- ASZ 242 Johnny and Edgar Winter Discuss *Together* (interview album) 1976 $30.00

### EPIC

- BN 26503 Entrance (yellow label) 1970 $30.00
- E 30512 Edgar Winter's White Trash (yellow label) 1971 $30.00
- KEG 31249 Roadwork (yellow labels) 1972 $35.00
- KE 31584 They Only Come Out at Night (yellow label) 1972 $40.00
- KE 31584 They Only Come Out at Night (orange label) 1973 $30.00
- KEG 31249 Roadwork (orange labels) 1973 $25.00
- KE 30512 Edgar Winter's White Trash (orange label) 1973 $25.00
- BN 26503 Entrance (orange label) 1973 $20.00
- PE 32461 Shock Treatment (orange label) 1974 $20.00
- EQ 31584 They Only Come Out at Night (quadraphonic) 1973 $60.00
- PEQ 32461 Shock Treatment (quadraphonic) 1974 $60.00
- BG 33770 Entrance/White Trash 1975 $40.00
- PE 31584 They Only Come Out at Night (reissue orange label) 197? $20.00
- PE 31584 They Only Come Out at Night (budget-line reissue; dark blue label) 1979 $20.00
- PE 32461 Shock Treatment (budget-line reissue; dark blue label) 1985 $20.00
- PE 30512 Edger Winter's White Trash (budget-line reissue; dark blue label) 1985 $20.00
- EG 31249 Roadwork (budget-line reissue; dark blue labels) 1987 $20.00

### RHINO

- R1- 70895 The Edger Winter Collection 1989 $25.00
- R1- 70709 Mission Earth 1989 $20.00

## 45s

### BODY ROCK

- BR 5001 Frankenstein 1984 (Monster Version 9:49) (Human Version 4:52) (Monster Rap 9:51) 1984 $15.00

### BLUE SKY

- 70068 Love Is Everywhere/Everyday Man 1981 $6.00
- 2764 Soul Man/Let the Good Times Roll 1976 $6.00
- 2758 One Day Tomorrow/Jasmine Nightdream 1975 $6.00
- 2761 Outa Control/I Always Wanted You 1975 $6.00
- 2762 Cool Dance/People Music 1975 $6.00
- 2763 Diamond Eyes/Infinite Peace in Rhythm 1976 $6.00
- 2769 Stickin' It Out/Puttin' It Back 1977 $6.00
- 2780 Forever in Love/It's Your Life to Live 1979 $6.00
- 2786 Above and Beyond/(Instrumental) 1980 $6.00

### EPIC

- 10618 Tobacco Road/Now Is the Time 1970 $8.00
- 10740 Good Morning Music/Where Would I Be 1971 $8.00
- 10750 Where Would I Be/Feeling Like a Woman B-side by Patsy Sledd 1971 $6.00
- 10762 Give It Everything You've Got/You Were My Light 1971 $6.00
- 10788 Keep Playin' That Rock 'N' Roll/Dying to Live 1971 $6.00
- 10855 I Can't Turn You Loose/Cool Fool 1972 $6.00
- 10903 Free Ride/Catchin' Up 1972 $8.00
- 10922 Round and Round/Catchin' Up 1972 $8.00
- 10945 Frankenstein/Hangin' Around 1973 $8.00
- 10967 Frankenstein/Undercover Man Orange label 1973 $8.00
- 11024 Free Ride/When It Comes 1973 $8.00
- 10967 Frankenstein/Undercover Man Yellow label 1973 $8.00
- 11069 Hangin' Around/We All Had a Real Good Time 1973 $6.00
- 11143 River's Risin'/Animal 1974 $6.00
- 50034 Easy Street/Do Like Me 1974 $6.00
- 50060 Miracle of Love/Someone Take My Heart Away 1975 $6.00
- JBQ 506 Frankenstein/Free Ride (Quadraphonic Special Coin Operator Release) 1973 $40.00

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GERMANY'S VERSION OF MALCOLM AND ANGUS YOUNG, NAMELY **RUDOLF SCHENKER** AND **MATTHIAS JABS**, TALK TO *GOLDMINE* ABOUT THEIR NEW RECORD *ROCK BELIEVER*, WHICH THE AUTHOR DESCRIBES AS "THE BEST SCORPIONS ALBUM SINCE *BLACKOUT*." **BY MARTIN POPOFF**

Happy Scorpions (L-R): Matthias Jabs, Klaus Meine and Rudolf Schenker stand with their new album *Rock Believer* in Peppermint Park Studios.

MORITZ FRANKENBERG/PICTURE ALLIANCE VIA GETTY IMAGES

# ROCK BELIEVERS!

**It's no secret that German metal legends Scorpions** have been staring down Herr Time defiantly, proving as much by their athletic live shows, suddenly peerless against any band of their generation, which you might say is the 1970s, although rhythm guitarist Rudolf Schenker reminds me that he first pulled up to the pumps for a tank of heavy metal-leaded back in 1965.

But with *Rock Believer*, the band — Schenker, Matthias Jabs, Klaus Meine, Pawel Maciwoda and new firecracker drummer Mikkey Dee — prove that the fine fettle mettle that you see onstage has translated boldly to record. *Rock Believer*, across the 16 tracks offered in limited deluxe edition, contains but a single ballad, "When You Know (Where You Come From)," granted done twice, in acoustic and electric versions. On the 11-track regular edition, there's just the single full-band rendition of the song.

The rest of the album is varied, high-quality classic Scorpions heavy metal, specifically of a style that spans *Animal Magnetism*, *Blackout* and *Love at First Sting* (and no, not particularly *Lovedrive*, the first of the Jabs era), although, as you will see, *Blackout* features prominently in the direction of this thrill-ride.

"First of all, a new drummer, Mikkey Dee, brought some fresh wind into the machine," begins Schenker, asked about the personality of this slamming new collection versus the band's last album, *Return to Forever*, from 2015. "Especially by finding out that he plays so much ahead of the beat, pushing the beat. You know, when I play, I'm a little bit before the point, because of the energy. And when we play together, Mikkey does the same thing. I noticed this already the very first time we played together. This gives an extremely good drive to the music."

But the DEE factor — the Swedish dynamo is best known for his work with Motörhead and King Diamond — reveals itself in another key way as well.

"With James, we usually recorded the modern way," explains Jabs, referring to previous drummer James Kottak, who played with the band on five studio albums (depending on how you count) stretching back to 1999's *Eye II Eye*. "He played last, because we had done all the arrangements and recordings to

Klaus Meine performs with the Scorpions on the Main Stage of the Rock in Rio festival, at the Olympic Park in Rio de Janeiro, Brazil, on October 4, 2019.

MAURO PIMENTEL/AFP VIA GETTY IMAGES

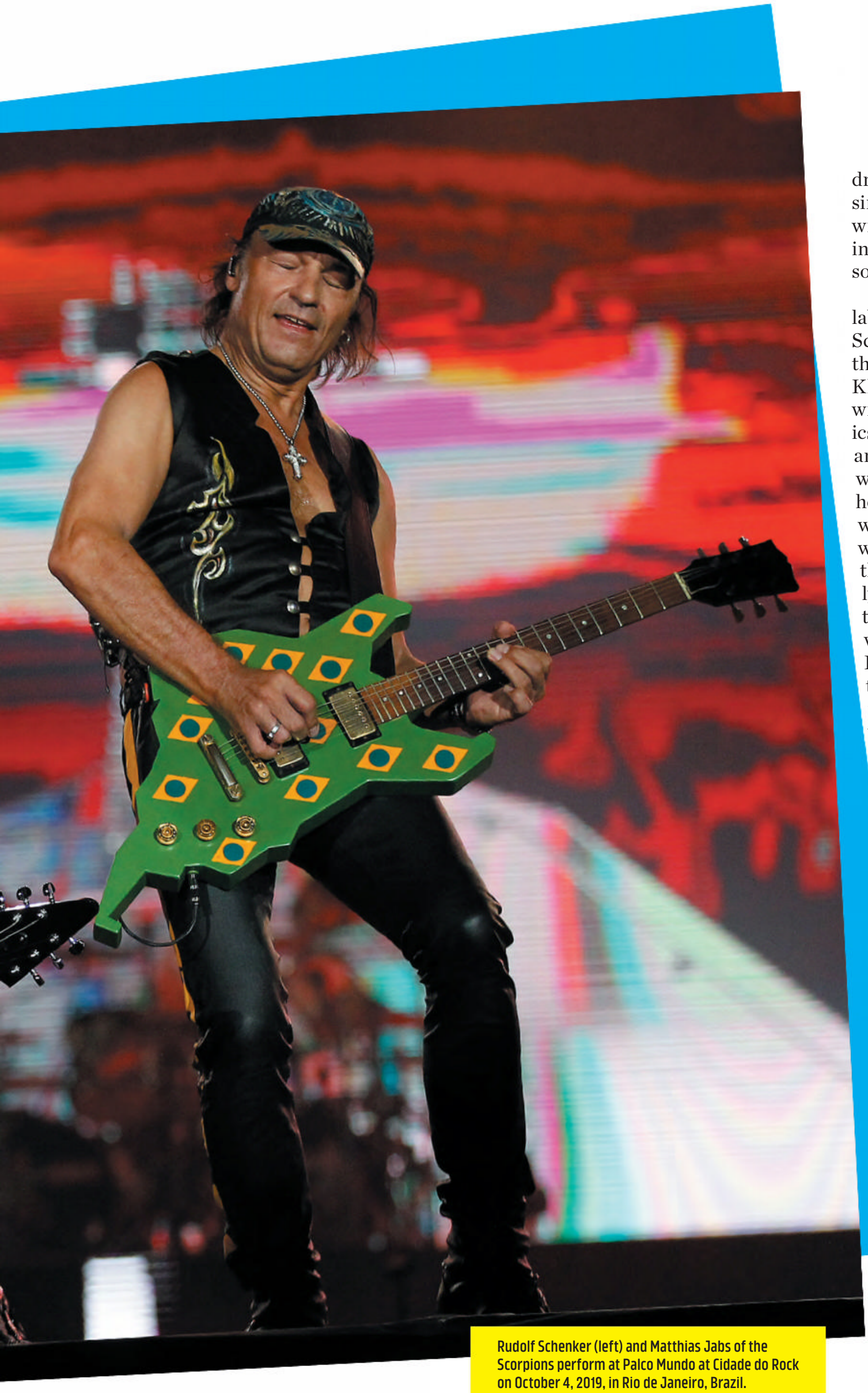
programmed drums, a programmed drum track. That was the way the Swedes (producers Mikael Nord Andersson and Martin Hansen) were working. You know, it saves time, it saves money: It's one of those, fly the drummer in, he knows the complete arrangement because he could rehearse it and get ready, and the album is done in two days and that's it. That's that way of thinking.

"With Mikkey, we did it the other way around, playing live with the drummer there, the old-fashioned way, which brings in what the drummer has in terms of arrangement ideas. But first of all, Mikkey's a great drummer, plus he's a very positive personality and he has a lot of energy, which you can hear on the album. But also that means you can play with him for six to eight hours and he doesn't get tired. He's one of those powerhouses. Of course, we know him from Motörhead, but he's smart enough and a musician enough to know that when he plays for the Scorpions, he knows what to play and what *not* to play. We've played together now since 2016, like countless concerts, and he's really great; he fits right in. The chemistry is wonderful and yeah, you know, a very fun guy, too."

Now here's that *Blackout* thing, which, when you hear the album, the connection will ring through loud and clear.

"*Return to Forever* was, I think, a pretty good album," reflects Jabs, "but we were coming to a point with our friends from Sweden, our producers — they are really our friends as well — where things were a bit too clean, too polished. We decided if we do another album at all, which wasn't clear, like for a long time, we have to go into a harder direction and make it more rock, make it more rough. But I would say that the earliest point when we considered making another album was some time in 2018 when a good friend and fan, and also somebody who works for the record company, addressed us with, 'Oh, guys, it would be fantastic if you could do an album again like *Blackout*, from the early '80s.' This is his favorite album. And he said that the fans would love it. And you know, it's easier to say than to do, but we thought about it — somehow he planted that thought in our minds."

WAGNER MEIER/GETTY IMAGES



Rudolf Schenker (left) and Matthias Jabs of the Scorpions perform at Palco Mundo at Cidade do Rock on October 4, 2019, in Rio de Janeiro, Brazil.

As a sort of parallel to having the drums in early, Schenker explains that a similar thing happened with the lyrics, with both procedural differences resulting in extra life across these *Rock Believer* songs.

Confirming the same story about the label request for an album like *Blackout*, Schenker says his answer was, "Yeah, that's a good idea, but let's see. And then Klaus somehow got the inspiration to write lyrics. He wrote very inspiring lyrics, looking at the history of the Scorpions and also what you experience along the way by playing around the world. And he was sending them to me in Thailand, where I was at that time avoiding the wintertime in Europe. We have a studio there, and I got the lyrics, and the first lyric was 'Gas in the Tank,' which I thought, yeah, right, good stuff — do we have some gas in the tank? But now I was able to write songs that support the lyrics, rather than doing the music first, which was our usual way. This was a fantastic way and not the normal way. You know, if you always go down the same road, after some time you get bored and then no creativity comes out. But I got these lyrics and I said, great, yeah, and I was driving around the neighborhood thinking about the lyrics, thinking about riffs, with the first riffs flying around in my car (laughs) and I drove home, went into my studio and started writing. I got to around seven, eight, nine songs and called the engineer and said, 'Hey, man, come over here. I have some good stuff. Let's put it down for the other guys,' so that they had a picture of what I was doing. Everybody was excited when they heard the stuff."

This is all tied in with yet another complicated worldwide pandemic story, in the Scorpions' case involving the usual canceled tour dates but also a Las Vegas residency, scotched plans to record the album in Los Angeles and ultimately a tight recording schedule back home in Hanover, Germany, due to travel restrictions that affected Dee (coming from Sweden) and Maciwoda (coming from Poland).

But an album that will go down as a late-period classic indeed got finished

MARC S CANTER/MICHAEL OCHS ARCHIVES/GETTY IMAGES

Scorpions in the 1980s (L-R): Francis Buchholz, Rudolf Schenker, Klaus Meine and Matthias Jabs end their show at the Los Angeles Forum on April 25, 1984, in Los Angeles, California.

— and self-produced, another happenstance that Schenker says contributed to the record's heavy metal roots. In fact, there's a song called "Roots in My Boots," which shoots right back to "Blackout," plus a raging metal monster called "Hot and Cold." Quick of attack are "When I Lay My Bones to Rest" and first single "Peacemaker," while "Shining of Your Soul" might be the best song the band have ever done in their very occasional reggae idiom. I bring this one up because inside of it are some of those exotic chord changes that ring vaguely Eastern European or German or Spanish. Really, across a record like *Rock Believer*, this is the band's ace in the hole. I asked Jabs how aware he was that the band had this thing that bands from America or Britain might be lacking.

"Yes, I know, I'm aware of this," responds Jabs. "We were wondering, you know, for a long time and are still wondering, if that's an influence from the classical music that was very big in Germany; lots of composers come from Germany and Austria. I'm not sure. But you are right, we are not so blues-based and not so pop-orientated like British musicians are, sometimes. Or folk-orientated — Irish folk is a big part of British pop and rock music. Even Led Zeppelin have those melodies. But I don't know; I

Scorpions lineup 2022 (L-R): Rudolf Schenker, Mikkey Dee, Klaus Meine, Matthias Jabs and Pawel Maciwoda.

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# THE Top 10 Scorpions Songs of the '70s

BY MARTIN POPOFF

Whereas most of the attention across the years has been on Scorpions' 1980s output, here's a reminder that their reputation was boldly built in the 1970s. What's also cool about the narrative is that the Matthias Jabs era begins right at the end of the decade, which provides a through-line not only to the smash hit albums of the '80s, but also to the band's fetching new *Rock Believer* album in 2022. And in that light, we present to you, in reverse order, 10 bangers from the boys from long, long ago (quotes culled from my book *Wind of Change: The Scorpions Story*).

10

**10. "I've Got to Be Free"** (*Taken by Force*, December 1977)
The grooviest song on the peaks-and-valleys record that usually polls Top 3. There's rare clean guitar and it's even funky, with "I've Got to Be Free" arguably representing the best arrangement on the album.

***Herman Rarebell (drummer):*** *"When you listen to those lyrics, you could tell (lead guitarist) Uli (Jon Roth) had already made up his mind, then and there, that he was going to leave the band. He was not very happy with the direction that I wanted the band to go in. I wanted us to have songs that had hooks, but he wanted to do his Jimi Hendrix-type stuff, which I thought had already been done by Hendrix. So, he left and did his solo thing, like he always wanted to do. As my mother always said, 'If a train is rolling, then let it roll. Don't jump on it because you could get hurt.'"*

9

**"Catch Your Train"** (*Virgin Killer*, October 1976)
This one features a novel stop/start structure, but it's also driving and has a gorgeous chord change. This is Scorpions discovering their arena-rock future.

***Rudolf Schenker:*** *"I noticed already that this is a very special song, when I started to write it. And I remember, I had a conversation with Uli, because when I put the solo background together, this (sings it), Uli said, 'No, no, do something else. I can't do anything on top of it!' And I said, 'Uli, try, please.' He said, 'No, look, why are we not going this way through it?' 'It's boring. Let's try, let's make one try.' And now, he's happy that I really forced him to do it. He comes up so often to me and says, 'Rudolf, the best song you guys ever did — "Catch Your Train." ' His solo inspired many guitar players, because it's really outstanding. Uli rose to the challenge and put some fantastic great stuff on it."*

8

**"Speedy's Coming"** (*Fly to the Rainbow*, November 1974)
"Speedy's Coming" represents the Scorpions emerging from their Krautrock past, hitting the listener right between the eyes with hooky chords, aggressive, tight rhythms and clear, direct vocals and lyrics. There's even cowbell.

***Rudolf Schenker:*** *"I had really liked the first Van Halen album. I think it is still their best, and I have always liked how they went from a small club band to one of the biggest bands in the world. One day, when I first met Eddie, he introduced himself by coming over, singing the guitar part of 'Speedy's Coming,' and saying, 'Man, we used to play that song all the time, and every time we did it, the people went mad.' "*

7

**"Steamrock Fever"** (*Taken by Force*, December 1977)
Featuring one of the most Teutonic (or Spanish?) chordal melodies of the band's catalog, "Steamrock Fever" is a steamroller of an early metal-muncher. Come chorus time, things get American and happy and all is well with the world. A bridge track from the Roth era to the Jabs era.

***Rudolf Schenker:*** "'Steamrock Fever' was maybe influenced a little bit by the punk generation in England because we had seen a lot of that on tour that year. I think punk was similar to the Seattle thing, but the timing was different because in England at the time, the country is much smaller, and word travels faster. But anyway, we were in a position where we said we wanted to do everything different."

6

**"Dark Lady"** (*In Trance*, September 1975)
Crazy-heavy and anarchic, "Dark Lady" is the Scorpions' coming-out part in terms of absolute front-edge heavy metal dominance. It's a shuffle like "Doctor Doctor," but it's also so much more, into a Queen and Judas Priest zone, with crunching Brian May and K.K. Downing and Glenn Tipton guitars aplenty.

***Uli Jon Roth:*** *"'Dark Lady' was more like a jam-band kind of thing, which wasn't even really like a song. It was more thrown together like a jam, I guess. Originally, I wanted Klaus to sing it, but in the studio, I don't think it was really that suitable for Klaus to sing. But Dieter (Dierks, producer) pointed that out. He said, 'No, Uli, sings that one' because it's more kind of free flow, that kind of style. And I guess he was right. My early songs weren't really suitable for Klaus to sing, because the vocals were more Hendrix/Dylan kind of vibe, and that's not a classic, melodic rock singer's vibe. Klaus always needed some very definite melody to get his teeth into."*

5

**"Can't Get Enough"** (*Lovedrive*, February 1979)
There's a novel rhythm structure to this hugely aggressive metal classic, issued within a quiet year for heavy metal. *Lovedrive* is the first album of the Jabs era, and it's the riffiest, a transitional proposal from technicality to smooth drinking, like *Hell Bent for Leather* from Judas Priest.

***Herman Rarebell:*** *"'Can't Get Enough' is simply by the end of the show, that we couldn't get enough of the music and we wanted to continue. That's what the song's about. And I think Klaus wrote some great lyrics there."*

4

**"Top of the Bill"** (*In Trance*, September 1975)
Tribal and irresistible, this one sounds like classic early Michael Schenker-era UFO, not surprising of course, given that Rudolf and Michael are competing brothers of German metal.

***Uli Jon Roth:*** *"'Top of the Bill' was very much Rudolf's riff, a very typical Rudolf. It's almost like a German oak, totally clear-cut, power chords —*

The classic '70s lineup of the Scorpions (L-R): Uli Jon Roth, Francis Buchholz, Rudolf Schenker, Klaus Meine and Herman Rarebell.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

*nobody can do that like Rudolf (laughs). And it's incredibly Germanic, but it's also international, in a strange way. There's something compelling about it. Nobody can write these riffs like Rudolf."*

3 **"Lovedrive"** (*Lovedrive*, February 1979)
Dense, tense, galloping, riffy and epic, "Lovedrive" is the substantive anchor track on this thrilling rock ride of an album. The guys are learning to lighten up on the choruses to be sure, but the rest is all guitar-charged business.

***Francis Buchholz (bassist):*** *"Regarding the title 'Lovedrive,' we were a little unsure if this word existed in the English language. But our German tour promoter, the famous Fritz Rau, who promoted The Rolling Stones at that time, liked the title, and we decided to go for it."*

2 **"Virgin Killer"** (*Virgin Killer*, October 1976)
I'll never forget hearing this as a new release in 1976 at 13 years old. Bottom line, I thought it was the heaviest song ever, topping Black Sabbath, Judas Priest, Deep Purple and indeed anything from *Rising* or *Sad Wings of Destiny*. From this point forward, Scorpions held a special place in the blackened and angry metal hearts of me and my buds.

***Uli Jon Roth:*** *"It was basically me trying to be funny in the rehearsal room. Because we had just done the Kiss tour. We supported Kiss on their first tour in Germany, and we didn't know anything about Kiss (laughs). It was funny to watch them every other night because they were so, well, out there and outrageous. And their lyrics were also outrageous. So, in the rehearsal room I just jammed the riff, and I started singing to it in front of the band just basically making fun of Kiss in a way, 'He's a virgin killer.' And Klaus went, 'Hey, that's a great line; you should do something with that.' So, then I had the added trouble of trying to make a meaningful lyric out of that line, and it was quite a big challenge, actually; it gave me no end of trouble and headaches. But in the end, I was quite satisfied with the solution I came up with. Sure, the title was obscene, but the lyric is just the opposite of that. Virgin killer basically means the demon of our time, all the negative influences that come toward people when they grow up in society nowadays, and how people get corrupted by it. We're born in a pristine condition with a clear conscience, and then something happens and we get corrupted by the pressures of everyday life and society. And nobody escapes that. Nobody dies in a pristine condition. The virgin killer is the demon of the zeitgeist that kills people's innocence."*

1 **"The Sails of Charon"** (*Taken by Force*, December 1977)
Quite simply, this is the band's "Stairway to Heaven," and everybody I respect is on the same (P)age with that assessment. It's the solemn and anchoring reason *Taken by Force* is considered by Scorpions purists as the greatest record the band ever crafted.

***Uli Jon Roth:*** *"Well, that was really my only venture into, I would say, the metal field. You know, a little bit of a Zeppelin touch there. And that's probably why it's such a favorite in the States, apart from the guitar solo. I mean, it's an interesting song. It's also been covered quite a bit. But it's not a piece that is close to my heart. It is, perhaps, more experimental. I was experimenting with those modes, and with the sheer heaviness of it. But it wasn't really... as I say, I don't think it really came out of my heart, you know? I don't want to disown it; don't get me wrong, but it's never been a song that's been all that close to me. The message of the lyric is simply an anti-black magic lyric; that's what it is. Like with all the stuff that I'm writing, I'm always trying to do something new, and then once I've done it, I'm done with it. It's part of the journey. So, I've never written another song like 'Sails of Charon.' I don't even know if it's a song. It's kind of like a theme and it's a little story. It was never really quite finished, I thought. But the thing that was new, if there was anything new, I think the guitar solo was maybe pointing to that fast Phrygian thing that was new in rock. To me, it was like taking a flamenco kind of approach to electric guitar playing. That's what it was: a flamenco rhythm. Yeah, it's basically metal flamenco. People don't know that, but I knew it."*

would assume, if anything, it's the influence of classical."

Finally, I thought I'd hit Schenker up for a comment about the album's intriguing cover art, which takes us right back to 1975's *In Trance*, and even earlier, into a cool, artsy Krautrock world.

"We had Klaus Voormann, who did The Beatles' *Revolver* and won a Grammy, do a cover and it was fantastic but didn't quite hit the spot. We used that for the 'Rock Believer' single. So, then we said to the record company, 'Please give us some other possibilities.' And we saw this picture of the woman with the tongue hanging out, a little bit, and also the tattoo on the tongue. Yeah, she is crazy about rock! She's a rock believer. It is a little bit different, and comparable maybe to *Blackout*. But on the other hand, it's the color red, which we have never used on an album sleeve so far. And that reminded me of an alarm bell or danger, you know? Like red — Scorpions! Yeah, here we are, rock believers! You know, people are telling us rock is dead — no, it's not.

"We're playing in the summer (at) a festival called Hellfest, and it's been sold out for months. Wacken is sold out, always. You know, the people going to these festivals are the rock believers. Rock never dies, and it all comes up from the foundation, from bands like Led Zeppelin, Black Sabbath, The Beatles, Rolling Stones — there's the foundation. Nobody can take that away from them. Everything else is a copy, a nice copy (laughs), but not as strong as the originals."

"But yes, *Rock Believer* as a title: We are also rock believers from those foundation years. The Scorpions were born in 1965! You know, a few years ago we wanted to do a farewell tour, but then we noticed that there were so many new rock believers. We play now for three generations of them. This is our life! Play *MTV Unplugged* — fantastic! Go and do *Comeblack* — great! Then we see that there is the 50th anniversary of the Scorpions name. And now we are coming out with the album that is 50 years after our first album (*Lonesome Crow* came out in 1972). That's fantastic. Believe in rock. Believe in music. When I was 24, they would ask me, friends and people, 'Hey, what do you want to do when you're 30?' I said, 'I love music and I want to stay with music.' Now these people are ... somewhere, but I'm still here."

# SCORPIONS SELECTED DISCOGRAPHY

## LPs

### BILLINGSGATE

- 1004 Lonesome Crow 1974 $80

### RCA VICTOR

- PPL1- 4025 Fly to the Rainbow 1975 $75.00
- PPL1- 4128 In Trance 1976 $50.00
- PPL1- 4225 Virgin Killer 1977 $50.00
- AFL1- 2628 Taken by Force 1978 $75.00
- CPL2- 3039 Tokyo Tapes 1978 $100.00
- AFL1- 4025 Fly to the Rainbow (reissue) 1977 $20.00
- AFL1- 4128 In Trance (reissue) 1977 $20.00
- AFL1- 3516 Best of Scorpions 1979 $25..00
- AYL1- 3659 Virgin Killer (Best Buy Series) 1980 $25.00
- AFL1- 5085 Best of Scorpions, Vol. 2 1984 $25.00
- AYL1- 5057 Fly to the Rainbow (Best Buy Series) 1984 $25.00
- AYL1- 4657 In Trance (Best Buy Series) 1983 $25.00

### MERCURY

- SRM-1- 3795 Lovedrive 1979 $40.00
- SRM-1- 3825 Animal Magnetism 1980 $40.00
- SRM-1- 4039 Blackout 1982 $40.00
- 814981 -1 Love at First Sting (Man and woman on cover) 1984 $60.00
- 822038 -1 Love at First Sting (Band on cover) 1984 $30.00
- 818885 -1 Blackout (reissue) 1985 $25.00
- 822555 -1 Lovedrive (reissue) 1985 $25.00
- 822556 -1 Animal Magnetism (reissue) $25.00
- 824344 -1 World Wide Live 1985 $30.00
- 832963 -1 Savage Amusement 1988 $25.00
- 842002 -1 Best of Rockers 'N' Ballads 1989 $25.00
- 846908 -1 Crazy World 1990 $40.00

### ABC ROCK RADIO NETWORK

- BOB 426. Black Sabbath / Scorpions - Best of the Biscuit (Transcription disc) $150
- III/153 Scorpions Profile (Transcription disc) 1984. $50.00

### INNERVIEW

- 28/6 Innerview (Transcription disc) $30.00

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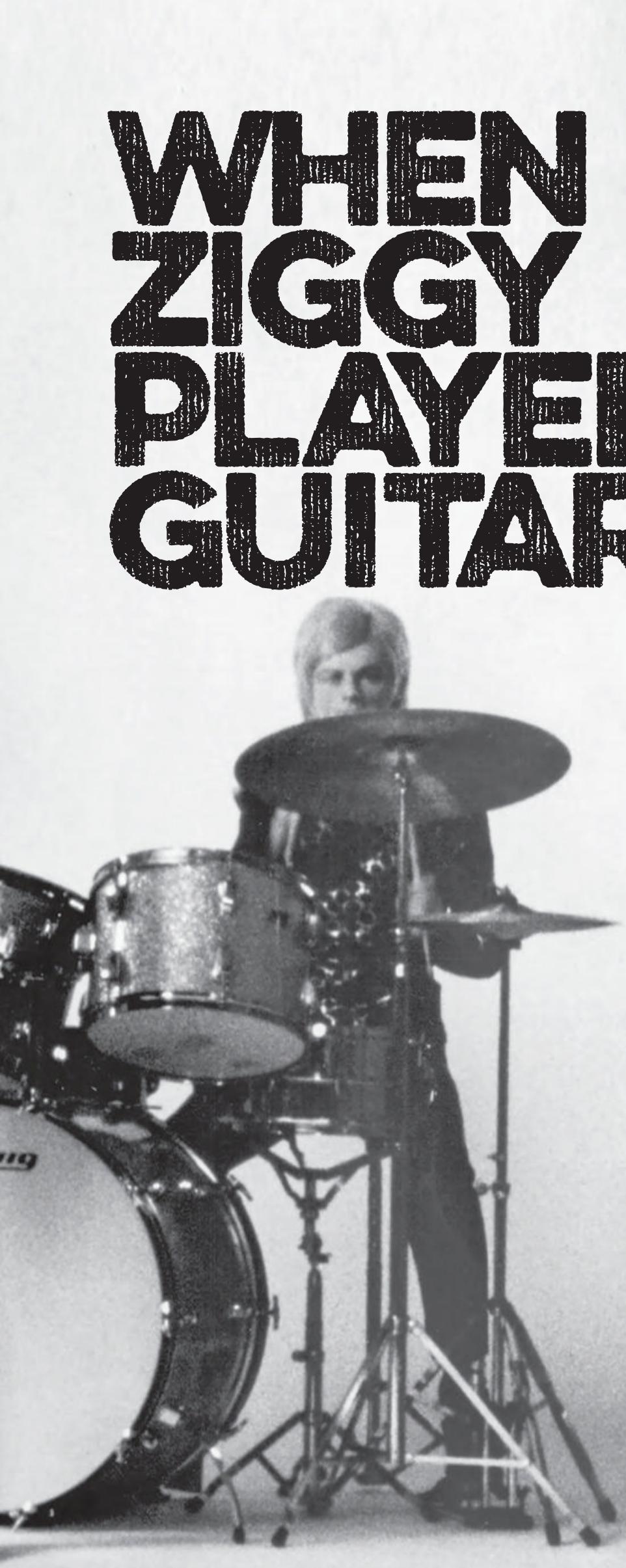
A YEAR (OR SO) IN THE LIFE OF **DAVID BOWIE**, FROM THE BEGINNING OF 1972 INTO 1973 — THE EPIC RISE OF ZIGGY STARDUST.

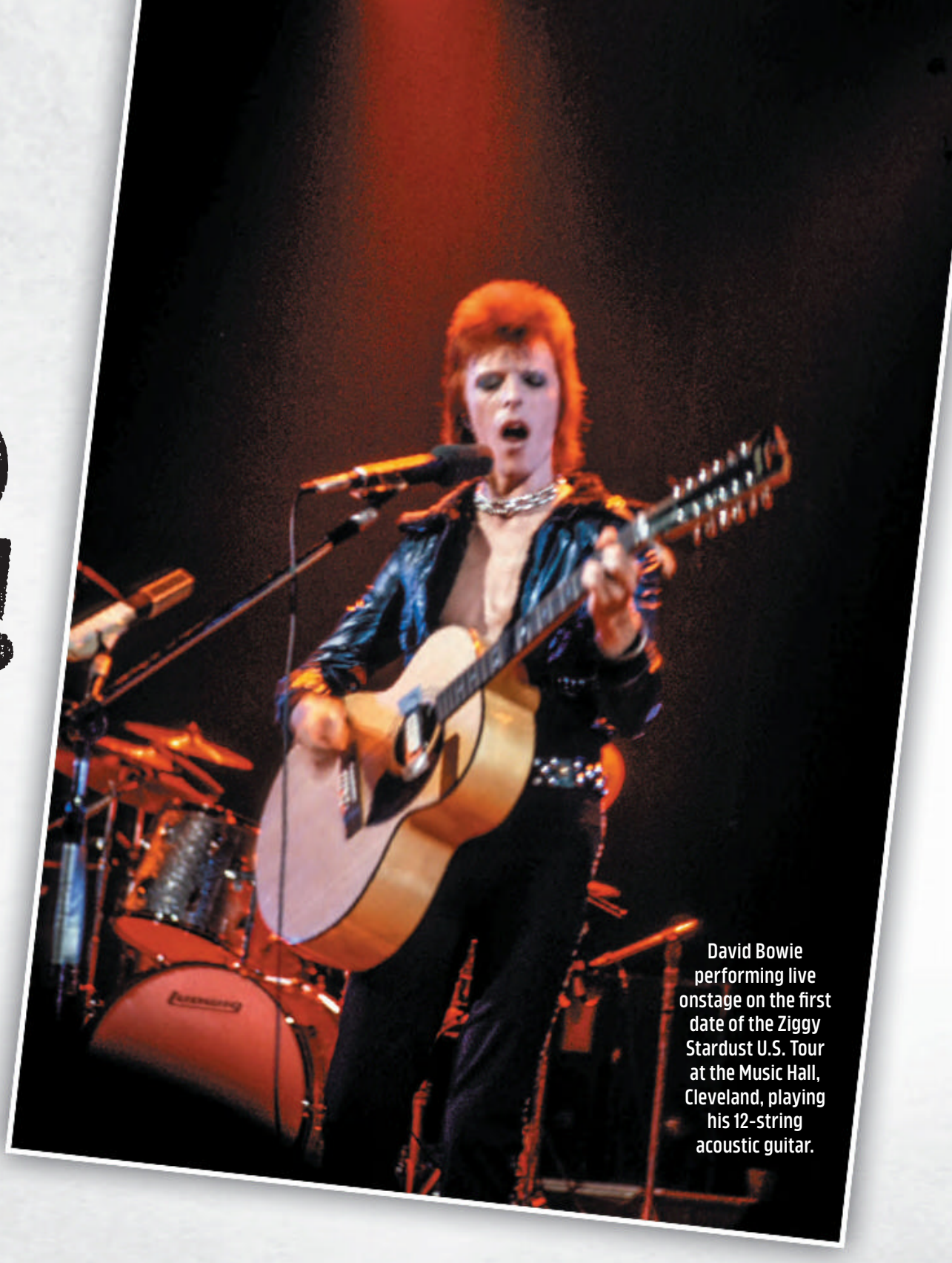
**BY DAVE THOMPSON**

MICHAEL OCHS ARCHIVES/GETTY IMAGES

# WHEN ZIGGY PLAYED GUITAR!



Guitarist Mick Ronson, bassist Trevor Bolder, David Bowie and drummer Mick Woodmansey of "Ziggy Stardust and The Spiders From Mars" pose for a 1972 portrait in London, England.



David Bowie performing live onstage on the first date of the Ziggy Stardust U.S. Tour at the Music Hall, Cleveland, playing his 12-string acoustic guitar.

JOHN LYNN KIRK/REDFERNS

**My friend Dani was the biggest David Bowie fan I ever knew.** For a few years in the 1970s, she bought every one of his records that she could find, went to every show she could see, scrapbooked every newspaper and magazine article she read.

But, one night, she went to a show, the first Bowie had played in a while, and she hated it — hated the new songs and what he'd done with the old ones. She hated the costumes, hated the haircut. The whole show felt cheap, it was nasty, and it was fake. She never went back.

It was February 1972, and Ziggy Stardust had just lost his first fan.

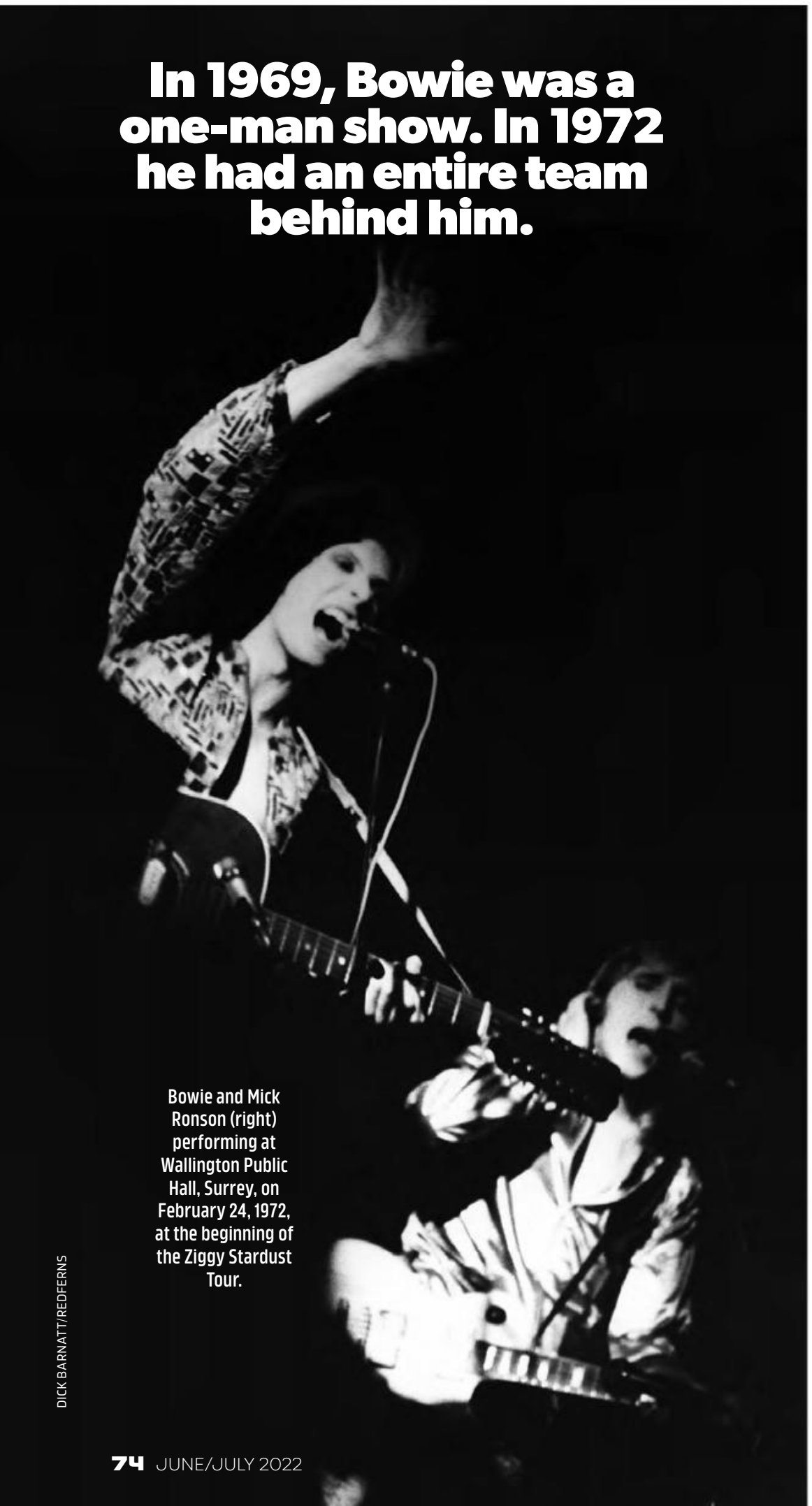
Bowie was in a peculiar place in early '72. His latest album, *Hunky Dory*, had failed to chart upon its release; although, his new single, "Changes," was the record of the week on the BBC's Radio 1 breakfast show. He'd come out as bisexual in the weekly *Melody Maker*, and he'd been booked for a spot on TV's *The Old Grey Whistle Test*.

Maybe that broadcast, in early February, should have alerted Dani. Or maybe she wrote it off as a passing aberration. He performed two songs: one from the new album, "Queen Bitch," and one he'd not yet released, "Five Years." (A third was filmed, "Oh You Pretty Things," but it would be another decade before anyone got to see it.)

But new songs weren't unusual for Bowie. A few months earlier, at Aylesbury Friars, he played just two numbers from past LPs and devoted the rest of the set to fresh material. Most of it was destined to appear on *Hunky Dory*, but the audience didn't know that at the time.

Before that, acoustic evenings at the Marquee and the Country Club were just as eclectic, with Bowie and guitarist Mick Ronson apparently playing whatever they fancied on the night. This latest gig, though, was different. The band members were rehearsed to within an inch of their lives, coiffed with care and dressed to kill. And it wasn't plain old David Bowie any longer. Now he was Ziggy Stardust, and the really bizarre thing was, he appeared to believe it.

**In 1969, Bowie was a one-man show. In 1972 he had an entire team behind him.**



Bowie and Mick Ronson (right) performing at Wallington Public Hall, Surrey, on February 24, 1972, at the beginning of the Ziggy Stardust Tour.

DICK BARNATT/REDFERNS

It's been 50 years since Dani's night of de-Bowiefication. For much of the rest of the music-loving world, though, it's also 50 years since the entire planet slipped sideways off its axis, and one of the greatest stars of the rock era stepped fully formed onto the stage.

In the U.K., it was Bowie's appearance on another TV show, *Top of the Pops*, performing his latest single, "Starman," that did it. It wasn't his first time on the show: Three years earlier, Bowie scored a major hit with "Space Oddity," and for a few months that summer and fall, the song was inescapable. And you could say, not much had changed since then. His last hit was about a spaceman, and his new one was about one as well. The crucial difference was that Major Tom stayed in his tin can, floating in the sky. Ziggy Stardust, on the other hand, had come wham-bam down to earth, and now he was telling the children to boogie. Which, most gratifyingly for him, they proceeded to do.

The other difference was, in 1969, Bowie was a one-man show. Now he had an entire team behind him, nominally headed by manager Tony Defries, but also influenced by Bowie's wife, Angela, costume designer Freddie Burretti, music publisher Bob Grace, a record company (RCA) that seemed truly to believe in him, and a band called the Spiders From Mars — and how could you go wrong with a name like that?

There was money behind him; the media realized that when it was announced that Bowie had hired a couple of bodyguards. Because, when you think about it, why? Elvis Presley had them, and that made sense. So did Frank Sinatra. But David Bowie? What possible use could he have for hired muscle?

To make people ask that question, that's what. Of course, Defries had the answers. Referring back to the *Melody Maker* interview, he let it be known that a lot of people were very unhappy about Bowie's sexual stance — and let us remember here that unknown pop stars did not, repeat *not*, reveal their sexual secrets in the papers in those days, and being gay was still considered a societal taboo. It had only been decriminalized since 1967, for goodness sake.

The official line, then, was simple. Bowie needed the bodyguards because people were out to get him. And also because he was set to become so famous that even Presley and Sinatra would shrink in his shadow. Of course, the reality was far more prosaic; in fact, there were precious few people who would even recognize Bowie on the street, let alone pursue him fanatically down the road. It was publicity, and it paid off the day *Rolling Stone* magazine flagged the question so prominently at the front of the magazine: "Why does this person need two bodyguards?"

Because it makes good press.

The media was key to the campaign, and Bowie played them like a cello. Following a week of rehearsals at the Royal Ballroom in Tottenham, North London, and a warmup gig back in Aylesbury, the tour proper kicked off Feb. 10 in the inauspicious surroundings of the Toby Jug pub in Tolworth. Twenty-four hours later, he and the Spiders were at the Town Hall in High Wycombe, and the night after that, Ziggy touched down at the Imperial College in London.

None of these venues were especially large, and they weren't sold out, either. But Bowie and the band knew what they were

doing, piecing together a live set that hit harder, faster and more excitingly than anything else on the circuit.

No matter that some of the venues were utter dives, and one (nobody remembers whether this tale is apocryphal or not, but it's still fun) was so rundown that it didn't even have an indoor toilet. When Bowie needed to pee, he was directed to a dirty sink. When he objected, the club boss turned around and said, "Well, it was good enough for Shirley Bassey."

The media turned out at every venue, and the reviews that followed salivated like a dam burst. Indeed, the colleges and clubs that the tour was birthed in were left behind for larger venues — not because anyone thought Bowie would fill them, but because the bigger the venue where his name was in lights, the more people would think he was big enough to perform there. The fact that almost every step the band took was costing them money was a closely guarded secret among management, label and artist.

Average earnings of £100-£150 per night when the band set out had risen to £250 per night by the end of February and £300-£400 by April. After six months on the road, some £5,000 had poured into the coffers. But far more was being emptied back into the show, everything from new guitar strings and cymbals to a growing wardrobe of clothing and accessories. Some was simply wasted on frivolities and luxuries because Bowie, too, understood just how important it was to make a loud impression upon all who looked at him — and money talks loudest of all.

But the rewards were already being felt. Interest was rising. In March, filmmaker Adrian Hughes approached Bowie to appear in and score a semi-fictional documentary about writer Jan Cremer, as he sought out fresh material for a new novel in London. He was turned away, just as so many other supplicants were turned away. Even journalists were finding their interview requests rejected, and that only added to the furor.

Not everything went according to plan. In February, a dispute with the William Morris Agency, which had only taken over Bowie's concert arrangements in December, threatened to derail the tour before it started. Meanwhile, the return to New York that Bowie talked about from the Aylesbury stage, a high-profile one-nighter at Carnegie Hall on Feb. 25, was abandoned when it proved impossible to set up so quickly.

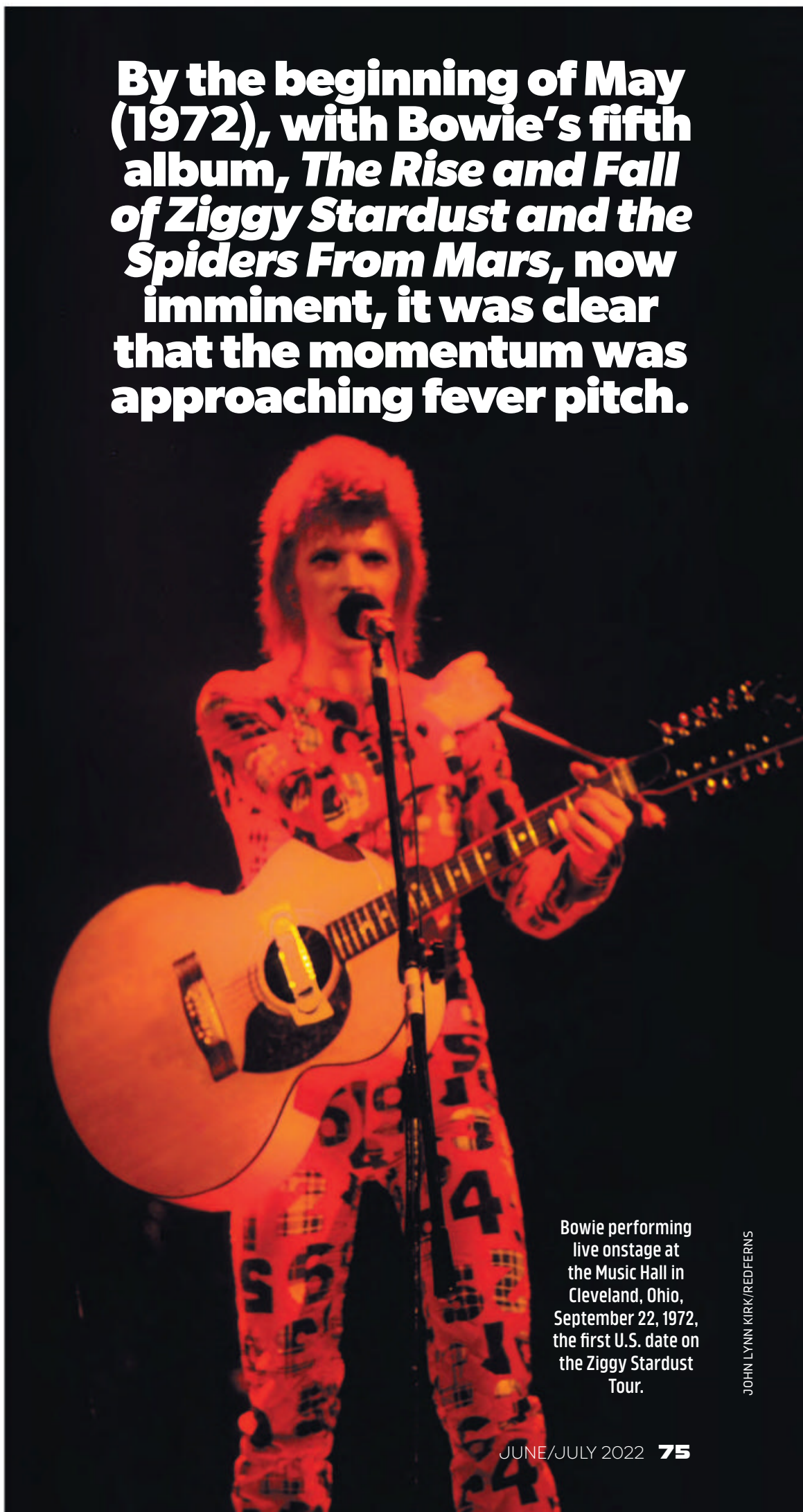
That same month, a show in Glasgow was canceled at the last minute when the venue manager realized the nature of the evening's entertainment: He hated rock and roll and was not going to permit it to besmirch his hall. What he missed, and what a near-sold-out audience of disappointed ticket holders missed, was a wild performance, a blur of movement and activity, shot through with some seemingly wholly unscripted, but nevertheless indelible moments: Ronson passing his gold Les Paul to the crowd so that the kids could add their own noise to the feedback drenched solos that punctuated "Moonage Daydream"; Bowie himself jumping out into the crowd on at least one occasion, at Kingston Polytechnic in May, to join Angela as she whooped and screamed through "Suffragette City." Kingston Poly was her old alma mater; this was an important show for her.

By the beginning of May, with Bowie's fifth album, *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*, now imminent, it was clear that the momentum was approaching fever pitch. By the end of June, crowds of hundreds — and on one occasion, over 1,000 — were routinely being turned away from the sold-out shows. "Starman" was charting now, and the moment on *Top of the Pops* where Bowie draped one arm around Ronson's shoulders was already enshrined in adolescent folklore. Men very rarely embraced on British television in those days, and they certainly didn't do it in front of 14 million pop fans.

Musically, the Spiders' set had solidified long ago, a mix of *Ziggy* newies, *Hunky* oldies, a clutch of covers ("Amsterdam," from the pen of Bowie's beloved Jacques Brel, and Cream's "I Feel Free," thrown into the mix at Ronson's insistence).

Visually, however, it was still developing. Costume changes

**By the beginning of May (1972), with Bowie's fifth album, *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*, now imminent, it was clear that the momentum was approaching fever pitch.**



Bowie performing live onstage at the Music Hall in Cleveland, Ohio, September 22, 1972, the first U.S. date on the Ziggy Stardust Tour.

JOHN LYNN KIRK/REDFERNS

18+

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were the exception, not the rule they would later become, and if Bowie was beginning to reintroduce his 1960s love of mime into his presentation, he was also searching for new tricks as well — the night in Oxford, for example, where he mimed fellatio on Ronson's guitar for the first time, while watching photographer Mick Rock fire away with his camera, having already been primed to expect to see something different that evening. Rock processed the photos that same night; the following day, Defries shipped the best of the batch to the *Melody Maker* offices as the heart of a full-page advertisement, set to run in the next issue.

For audiences who had never seen Bowie, that photo never failed to shock and surprise; for kids who'd never seen such an act before, it added further fission to the sheer sexuality that Bowie represented, the sense of liberation and freedom that made every past self-appointed spokesman for juvenile libido sound pale and anemic. By the time Bowie and Ronson severed their partnership the following summer, the mimed fellatio got as much applause as many of the songs.

"Starman" charted, and *Ziggy* did, too. In August, Bowie and the Spiders played two nights at London's Rainbow Theatre. A new band called Roxy Music opened for them, and Bowie's old mime teacher, Lindsay Kemp, choreographed the show. Photographer Rock turned up with a camera crew and shot a video for Bowie's next single, "John, I'm Only Dancing."

It was a hit, but it was almost incidental to the frenzy. Bowie was everywhere. A string of five BBC sessions, recorded between January and May, were circulating on cassette among fans, all desperate to hear their idol tackle two Velvet Underground covers, "I'm Waiting for the Man" and "White Light/White Heat," in a studio setting (both were occasional live show stalwarts). In all, Bowie and the Spiders recorded 23 unique versions of *Ziggy* and *Hunky Dory* favorites for broadcast over five sessions (2000's *Bowie at the Beeb* rounds up the bulk of them), and all 23 are peerless.

Lou Reed and Iggy Pop, both of whom had upcoming albums produced by Bowie, were in town for shows of their own. Mott the Hoople were high on the charts with a song Bowie wrote for them, "All the Young Dudes." It wasn't only Britain that was being battered, either. Defries had named his management company Mainman, and he was now planning Bowie's first American tour, kicking off in Cleveland on Sept. 22 and being broadcast to the nation when it hit Santa Monica, California.

RCA was reissuing two of Bowie's earlier (and long out-of-print) albums, 1969's *David Bowie/Man of Words, Man of Music*, beneath the more logical title of *Space Oddity*, and *The Man Who Sold the World*. Across London at Pye Records, four of the six songs a young Bowie had cut as singles during 1965-66 were repackaged on the EP *For the Collector:*

MICHAEL PUTLAND/GETTY IMAGES

**Bowie paints the coving of his ground floor flat at Haddon Hall in silver paint, Beckenham, south-east London, April 24, 1972. This was after the recording of *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, but before its release in June 1972.**

*Early David Bowie*. Another of Bowie's old labels, Decca, was planning a reissue of *The World of David Bowie*, a budget-priced compilation of 1967-68 era singles, outtakes and cuts that was originally issued in the wake of "Space Oddity." Back then, its sleeve depicted the curly-haired singer familiar from the television appearances. This time around, it would deploy a fabulous shot captured by photographer Ian Dickson in Newcastle, just one week into 1973 (see page 81).

Bowie's first bootleg, from the Santa Monica radio show, materialized. A truly stunning performance, often ranked among the best of all Bowie's multitudinous live albums, the show was finally given a full, official release in 2016. (Other illicit recordings from the year swiftly followed, including May's Kingston show.)

By the time Bowie lined up his third hit, "The Jean Genie," at the end of 1972, he wasn't simply the biggest star of the year. He was also its most collectible artist, as fans desperately tried to catch up with the past eight years of releases. He still retains that status today.

Even more crucially, 1972 had seen his stock soar from playing a pub in London's suburbia to headlining two more shows at the Rainbow, barely four months after the last pair. Both sold out in record time.

It wouldn't last. A mere seven months later, at the final night of yet another U.K. tour, Bowie told a jam-packed Hammersmith Odeon that "of all the shows on this tour, this is the one we'll remember longest because, not only is it the last show of the tour, it's also the last show we'll ever play." The moment was caught on camera by filmmaker D.A. Pennebaker, and you can feel the despair in the room.

But more was still to come. There were more hit singles and another album, *Aladdin Sane*, to drop before then. And Bowie wasn't really retiring, either. It was just another story for the press; another step toward the true megastardom he'd embrace in the early 1980s, and it was always fun getting together with friends who, like me, had been fans since 1972, and mocking those "newbies" who came along later, who'd missed him when he really mattered.

At which point, I'd catch the eye of a silent, watching Dani, and I'd suggest we change the subject.

# DAVID BOWIE "ZIGGY PERIOD" SELECTED DISCOGRAPHY

*Current market value for records in Near Mint condition*

## 45s

### RCA

- 74-0605 Changes/Andy Warhol (grey label - U.S.) $30
- 74-0605 Changes/Andy Warhol (orange label - U.S.) $30
- 74-0605 Changes/Andy Warhol (yellow label - U.S. promo) $60
- 74-0719 Starman/Suffragette City (picture sleeve - U.S.) $20
- 74-0719 Starman/Suffragette City (U.S. promo) $100
- 74-0838 The Jean Genie/Hang On to Yourself (RCA 0 74-0838) $20
- 74-0838. The Jean Genie/Hang On to Yourself (U.S. promo) $60
- 2160 Changes/Andy Warhol (U.K. promo) $150
- 2160 Changes/Andy Warhol (push-out/solid centers - U.K.) $50
- 2199 Starman/Suffragette City (U.K. promo) $200
- 2199 Starman/Suffragette City (RCA 2199 - orange label, push-out/solid centers - U.K.) $20
- 2199 Starman/Suffragette City (RCA 2199 - picture sleeve - U.K.) $80
- 2263 John, I'm Only Dancing/Hang Onto Yourself (U.K. promo) $300
- 2263 John, I'm Only Dancing/Hang Onto Yourself (orange label, push-out/solid centers, original version matrix #BGBS 1056 - U.K.) $30
- 2302 The Jean Genie/Ziggy Stardust (orange label, push-out/solid centers - U.K.) $20
- 2302 The Jean Genie/Ziggy Stardust (U.K. promo) $200
- RCA 2593 Space Oddity EP including Velvet Goldmine outtake (U.K. 45, picture sleeve - 1975 ) $70

## Extended Plays

### RCA

- 45-103 David Bowie EP: Space Oddity/Moonage Daydream/Life on Mars?/It Ain't Easy (U.S. promo - picture sleeve) $150

### PYE

- 7NX 8002 For the Collector: Early David Bowie EP: Do Anything You Say/I Dig Everything/Can't Help Thinking About Me/I'm Not Losing Sleep (picture sleeve, blue label - U.K.) $80

## LPs

### GEM RECORDS

- No cat., Hunky Dory (Preview pressing housed in 12 1/2 x 12 1/2 inch gatefold sleeve with pouches to house promo photos/material, plus first print Hunky Dory sleeve) $12,000

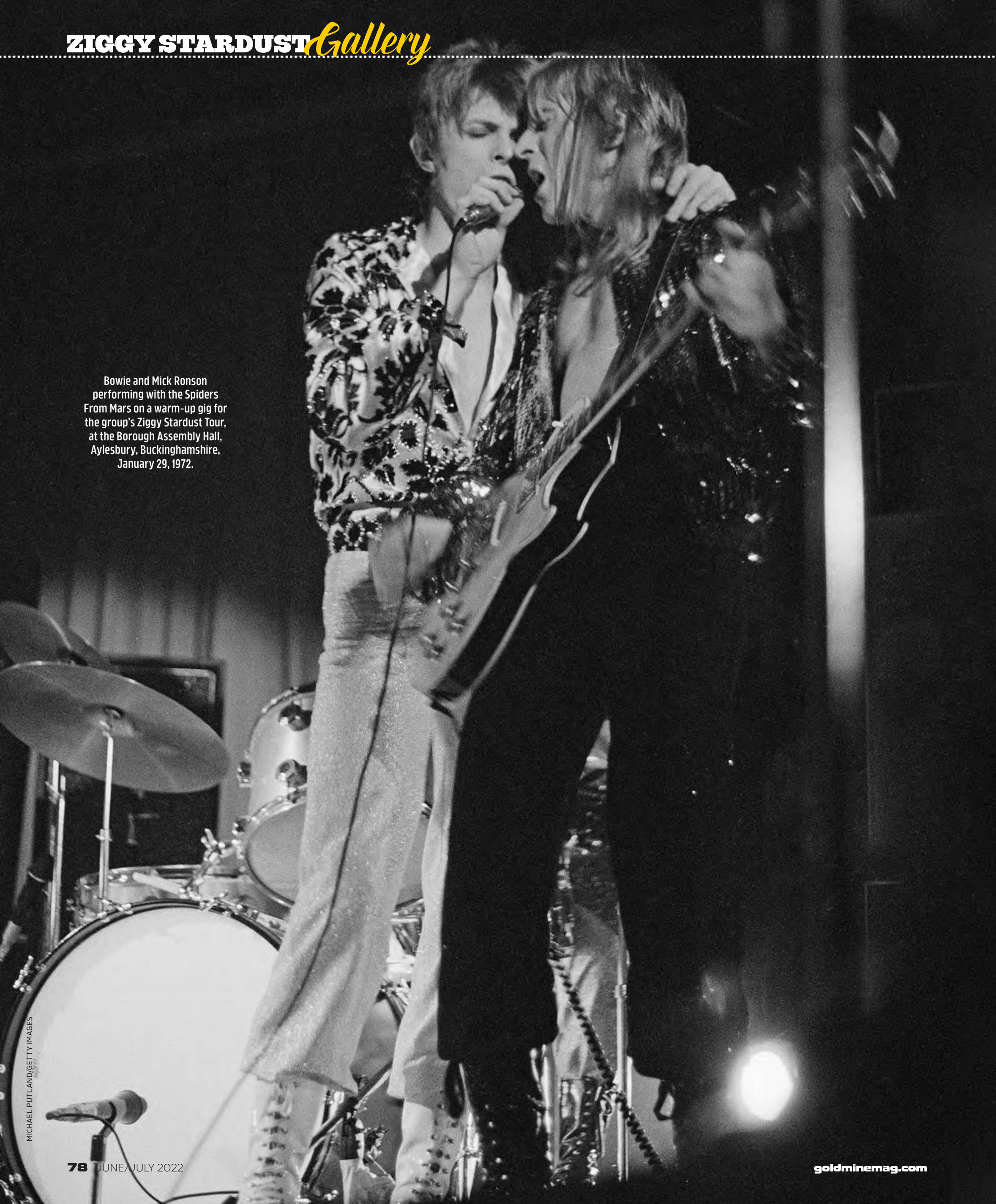
### RCA VICTOR

- LSP 4623. Hunky Dory (First pressing with laminated front cover/spine, unlaminated back. Two-sided lyric insert. Greenish tinge to cover. Matrix: APRS 5947 3T A2AF BOBIL/APRS 5948 3T A1AG RASPUTIN - U.K.) $1,000
- LSP 4623. Hunky Dory (Non-laminated first press with VICTOR on top right of sleeve - U.K.) $800
- LSP 4623 Hunky Dory (First pressing, matrix: APRS 5947 - 4E A1F/APRS 5948 - 3E A4U, etched) $200
- LSP 4623 Hunky Dory (Unlaminated sleeve. Matrix APRS 5947-2E [stamped] A2AAA [etched]/APRS 5948-3E A1AQ [etched] - U.K.) $200
- LSP 4623 Hunky Dory (GEM logo on rear of semi-laminated sleeve. Two-sided lyrics insert; Titanic credits printed on labels and 3T code in the runouts - U.K.) $100
- LSP 4623 Hunky Dory (Matte print-finish sleeve, glossy orange labels. Titanic credit and 3T code stamped along the runouts. GEM logo on back cover and along one corner of lyric insert - U.K.) $150
- LSP 4623 Hunky Dory (Matrix: APRS-5947/8 - U.K.) $75
- LSP 4623 Hunky Dory (Black frame around front cover, no title on front; sepia toned back cover; orange label; etched matrix: APRS-5947-3S-A3N R/APRS-5948-3S-A2Q R) $600
- LSP 4702 Ziggy Stardust (Titanic Music publishing credit; no Mainman logo on back - U.K.) $200
- LSP 4702 Ziggy Stardust (without "stereo" on back cover) $250
- LSP 4702 Ziggy Stardust (without "HH" price code on back cover) $150
- LSP 4702 Ziggy Stardust (U.S. Dynaflex pressing) $100
- LSP 4702 Ziggy Stardust (Mainman logo on sleeve - U.K.) $200
- LSP 4702 Ziggy Stardust (Original pressing on orange label - U.S.) $150
- LSP 4813 Space Oddity (U.K. with poster, sticker on cover) $150
- LSP 4813 Space Oddity (4813 -U.S. Dynaflex with poster, sticker on cover) $150
- LSP 4816 The Man Who Sold The World (Glossy orange label; poster, sticker on cover Titanic credit on labels. Tracklist durations not listed - U.K.) $200
- LSP 4816 The Man Who Sold The World (Back cover states "Previously released on Philips [sic] Records 633 8041") $80
- LSP 4816 The Man Who Sold The World (Poster. Matrix: BPRS-4512-15-A1T R/ BPRS-4512-15-A2T R -U.S.) $100
- LSP 4816 The Man Who Sold The World (Sleeve states on front, bottom left: "Previously released on Mercury SR 61325"; poster) $100

## Selected Other Releases

### VARIOUS LABELS

- Golden Years GY 002 Santa Monica '72 (CD) 1994
- Parlophone DB 69737 Live Santa Monica '72 (CD/LP) 2016
- Virgin 7243 5 2862924 Bowie at the Beeb (inclues 1972 sessions; CD/LP) 2000/2016
- Revelation Enterprises REV 1-3 Glastonbury Fayre - The Electric Score (includes The Supermen rerecording LP)
- Columbia 491 400 2 Mott the Hoople: All The Young Dudes - The Anthology including All The Young Dudes (Bowie guide vocal)
- Rykodisc RCD 10134 ...Ziggy Stardust inc. Lady Stardust (demo)/Ziggy Stardust (demo)/Sweet Head, 1990



Bowie and Mick Ronson performing with the Spiders From Mars on a warm-up gig for the group's Ziggy Stardust Tour, at the Borough Assembly Hall, Aylesbury, Buckinghamshire, January 29, 1972.

MICHAEL PUTLAND/GETTY IMAGES

Mick Ronson performs onstage with Bowie and the Spiders from Mars during the final night of the Ziggy Stardust Tour at the Hammersmith Odeon in London, England, on July 3, 1973.

COLIN FULLER/REDFERNS

Bowie performs with an acoustic guitar onstage, in costume as 'Ziggy Stardust,' circa 1973.

HULTON ARCHIVE/GETTY IMAGES

David Bowie performing live at Newcastle City Hall in January 1973 on the Ziggy Stardust Tour.

IAN DICKSON/REDFERNS

# THE BEATLES IN INDIA

AVICO.CO.UK

John Lennon and Paul McCartney play (and record) a song with their acoustic guitars for Maharishi Mahesh Yogi.

**BY JOHN "JAY JAY" FRENCH**

**Sociologists will, at some point**, create a timeline of world events that will show how The Beatles were both affected and reflected back to us, by them.

Sure, there was the John F. Kennedy assassination and the weird timing of The Beatles' arrival in the U.S. The pop music British Invasion that altered popular music, the international space race, the Vietnam war and the results that created the anti-war, peace and love movement, the psychedelic drug culture, which altered perceptions of all the senses, and the explosion of the baby-boom generation that added the fuel of commercial expansion and the connectivity of the international youth culture.

It seemed that, at every step, The Beatles were there to observe and chronicle everything, whether by a confluence of extraordinary coincidence or by some kind of spiritually divine design.

This is the prism by which the new documentary *The Beatles in India* needs to be seen through — hot on the heels of the *Get Back/Let It Be* eight-hour documentary. In my mind, it's a companion piece that fills in the time from the death of Brian Epstein in August 1967 and takes us through the making of the band's 1968 self-titled studio effort better known as the White Album.

Understanding The Beatles' trip to Rishikesh and its consequences pretty much tells you how the band dealt with Epstein's death, and how the artistry and creation of some of the songs on the White Album were created. It also shows that, as artists, the creation of music was a constant and kept the band sane.

It should also be noted that The Beatles first went to India in July 1966, after they made the movie *Help!* (none of which was shot in India), which depicted Indians, according to the Indian author Ajoy Bose (*Across the Universe*), "inappropriately and lived up to all the stereotypes about India." Furthermore, *Help!* was originally called *Eight Arms to Hold You*, which was a reference to the Hindu God Kali.

It was in the restaurant scene in *Help!* (shot at Twickenham studios in London) where George Harrison first picked up the sitar, which was being played by the restaurant band.

The feature-length documentary film *The Beatles In India* was directed by Ajoy Bose and produced by Reynold D'Silva. A 19-song companion album, *The Beatles and India: Songs Inspired by the Film*, features interpretations of The Beatles songbook by Indian artists and is available on Silva Screen Records.

It was Harrison who became fascinated by Indian music, and through that portal — and later his relationship with Ravi Shankar and then to the Maharishi Mahesh Yogi — he was trying to understand how and why he was famous. Early on, Harrison seemed to recoil from fame. But Harrison's fame was not the "normal fame." Not that fame *is* normal, but The Beatles' fame was in another league; it was a fame so strong and bright that its ability to destroy oneself (unless you were incredibly grounded) could be an unintended consequence.

The movie begins with a historical perspective on the history of Britain's control of India and the importance of how anything that happened in Britain was meaningful to the cultural development of India.

Sure, The Beatles and their music created a hysteria in many countries, and India was no different. The difference here is that, until we see a documentary of how their music and image changed the youth culture specifically of Sweden, Germany, Norway, Australia, Greece, Turkey, Finland, Iceland, Spain, New Zealand, Russia, China, Mexico, all of the sub-sahara continent and South America, etc., we can only imagine how all the different pop-music scenes changed. In this documentary, you see all the images and music changes that occurred in real time and why The Beatles had such an outsized influence on Indian youth culture.

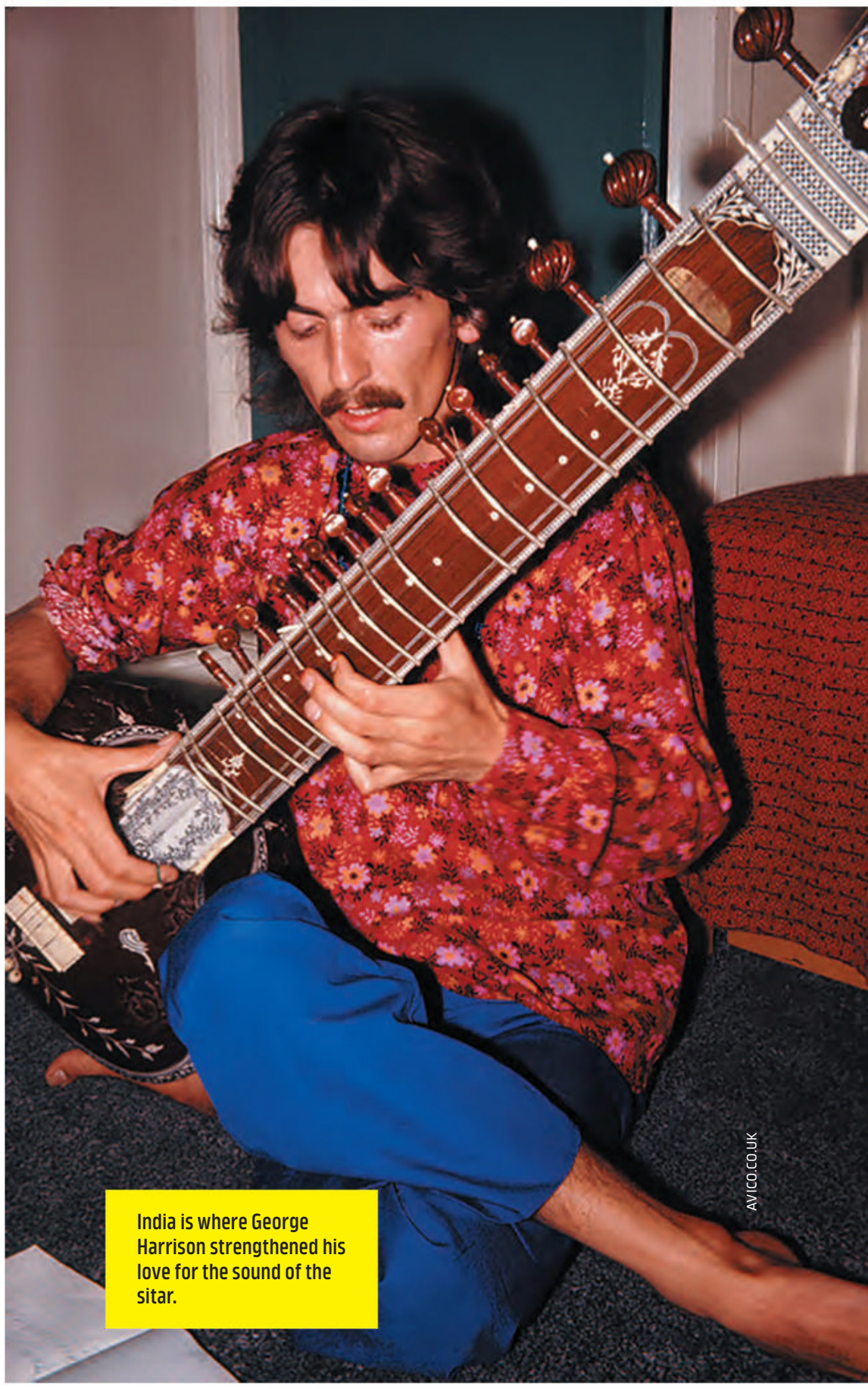
After all the remarkable press following the release of *Sgt. Pepper's Lonely Hearts Club Band*, as well as the first live broadcast (to an estimated audience of over 150 million people) on June 25, 1967, The Beatles now towered over the entire pop-culture landscape. One would expect (and need) the guiding hand of a trusted manager more than ever, but as fate would have it, Epstein died on August 27, just a few days after they first heard Maharishi speak in London.

There is a stunning TV news interview with John Lennon and Harrison from August 27 just as they were told that Epstein was found dead. Lennon appeared in a state of shock and at his most vulnerable. When the reporter asked him, "Where would you be today without Mr. Epstein?" Lennon replied (totally in a daze), "I don't know." To me, as someone who has read so much on this band and hung on words and timelines of each member, this little snippet was among the most striking things I ever heard Lennon say.

The Maharishi was now a de facto adviser — just when the band needed it most. Timing, as they say, is everything.

The Beatles were always a very small and closed shop of family, friends and associates. Their trip to Rishikesh was no different. The trip consisted of the band members and all the wives and girlfriends: John and Cynthia Lennon, Ringo and Maureen Starr, George Harrison and Pattie Boyd (and Pattie's sister Jenny), Paul McCartney and Jane Asher, Donovan (who had a crush on Jenny and, by the way, was the muse for Donovan's hit single "Jennifer Juniper"), Mike Love (yes, The Beatles and The Beach Boys were friends and friendly rivals, but Love became a disciple of the Maharishi several months before The Beatles went to the ashram in February 1968).

As the movie progresses, one cannot escape the fact that there were three very important forces at play when The Beatles made the journey to the ashram, which also included a six-hour car ride from the airport.




India is where George Harrison strengthened his love for the sound of the sitar.

One was the band's outsized fame; the second, the band's search for greater meaning to help explain their own (some would say almost mystical) phenomenon of creation; and third, the addition of psychedelic drugs that would further amplify the already unexplainable.

The connection of Harrison to Shankar is also explained in the documentary. One of Shankar's musical disciples, Vinay Bharat-Ram, observed "What drew George to Ravi Shankar defies logic."

The day-to-day habits of all the visitors to the ashram is covered, and there are many interviews giving the pros and cons of the act of Transcendental Meditation. Some of it is quite funny and unexpected in its cynicism.

As the band members leave the ashram at various times for various reasons, it reminds me of the *Let It Be/Get Back* movie

Jai guru deva, om! The Beatles and guests sit with the Maharishi Mahesh Yogi for a photo op.

in which Harrison leaves — or is it Starr (oops, no, that was during the recording of the White Album). It seems that at some point, the tolerance of any band member to any situation is very individualized and of course magnified under the gaze of The Beatles' microscope.

The subtext to the nearly two-month Rishikesh/ashram experience really had to do with the questionable motives of the Maharishi Mahesh Yogi. Was he really a great spiritual conduit and adviser or simply just another con man who was using his connection to The Beatles as a way to line his own pockets? The documentary is unflinching in providing us with a lot of the facts.

Add one more juicy bit about the involvement of "Magic" Alex Mardas, Lennon's close friend and supposed electronics guru who was given hundreds of thousands of pounds (by Lennon) to build a state-of-the-art recording studio in the basement of the Apple building on Savile Row. To Mardas, the Maharishi was certainly a con man who was possibly taking Lennon away from his own control. That's right, you have two possible con artists having influence during the time of The Beatles' "great spiritual awakening" (my words).

What Mardas did was to persuade Lennon that the Maharishi was not only a huckster but a sexual predator. To Lennon, that was reason enough to write a song about him. The song title was changed to "Sexy Sadie" at the insistence of Harrison because, even though Harrison began to doubt the true intentions of the Maharishi, there was no proof at that point.

Originally, "Sexy Sadie" started like this:

*Maharishi, what have you done?*
*You made a fool of everyone*
*You made a fool of everyone*
*Maharishi, what have you done?*

You can fill in all the dots. Needless to say, accusations could have led to a lawsuit, and the song title was changed. This is but one example of all the songs written while at the ashram.

There are many great new interviews with some of the staff members, musicians and local Indian music store owners who are still alive, as well as authors and newspaper writers.

Pattie Boyd talks extensively but not on camera.

There are no new interviews from Starr or McCartney, however. The historical consequences of The Beatles in India cannot be understated. The movie adds yet another very important dimension to their story, one that needed to be told.

Given the controversies and contradictory feelings of the band members at the time following their departure from the ashram that did make the press, it was Lennon's final words at the closing of the movie that says all you need to know: "One of the happiest times in my life was when I was in India!"

Jai guru deva, om.

# REVIEWS

## MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

### WINGS
WILD LIFE

MPL/Capitol/UMe (LP)

★★★½

Following the 50th-anniversary vinyl reissues of Paul McCartney's post-Beatles catalog comes the anniversary reissue of *Wild Life*, the first album credited to Wings.

McCartney's solo career got off to a rocky start in the 1970s. *McCartney* got mixed reviews for its back-to-basics sound, and he didn't fare much better with the critics with the more elaborate production on *Ram*. But while those albums have become increasingly acclaimed over the years, *Wild Life* is a record that's decidedly on the thin side.

One gets the sense that there wasn't a lot of thought put into either song choice or performance, a curious approach for the otherwise meticulous McCartney. A keener editorial eye would've suggested paring down the title track, "Some People Never Know" and "Bip Bop," all of which run twice as long as they should have. McCartney wanted Wings to be a group, not just himself and a backing band, but his wife, Linda, proves to be an erratic singer on her early outings, something painfully apparent on "I Am Your Singer." She fares much better on Wings' cover of Mickey and Sylvia's "Love Is Strange," an indication of the McCartneys' growing interest in reggae.

McCartney's former songwriting partner, John Lennon, was apparently still very much on his mind. There's the jab about "a lot of political nonsense in the air" in the title track, and one wonders if the album's raw opening number, the jam "Mumbo," was perhaps a fillip to Lennon, McCartney demonstrating that he could be just as improvisational in his work, too. Most directly, there's the elegiac ballad "Dear Friend." It's McCartney at his most heartfelt, extending an olive branch to Lennon, clearly hoping the two haven't reached the borderline of their friendship. It's far and away the album's standout track and one of McCartney's most personal songs, perhaps a reason why he's never performed it live.

Given that *Wild Life* has been reissued numerous times, the improved sound is the main reason most people would buy this record. As with the previous McCartney anniversary vinyl reissues, this is a half-speed master that uses high resolution transfers of the original master tapes. The end result is superb. The clear separation gives the album a new snap, from the pop of McCartney's bass to his highest vocal. Anyone wanting to upgrade their vinyl edition of the album won't be disappointed.

McCartney himself conceded that *Wild Life* "wasn't perhaps as good as some of the others." Wings' glory years still lay ahead; McCartney wouldn't get a solid album hit until *Band on the Run*. For all its flaws, *Wild Life* helped pave the way to better things.

*— Gillian G. Gaar*

### NAZARETH
SURVIVING THE LAW

Frontiers Music (CD)

★★★★

This is what you want to see with an uphill battle such as this. There were the expected hoots of derision when Nazareth came out with 2018's *Tattooed on My Brain*, their first album without Dan McCafferty, featuring journeyman (no more?) Carl Sentance on vocals. Indeed, the knives were out. But if you can keep it to cuts, light punctures and flesh wounds, well, suddenly with a second album there's now a track record and a narrative.

*Surviving the Law*, fortunately, finds the band evolving and really staking a claim, a weird and sophisticated one, jarring not only for the obvious reason just discussed, but because of the writing. And there's the rub: Jimmy Murrison, Pete Agnew and his son Lee Agnew — and now with Sentance making a meaningful presence — have run the music end of this band for years now, and that voice can be heard here. And what is that voice? Well, first off, *Surviving the Law* is pretty darn heavy, and recorded with a ton of grit and distortion, along with an aggression from the rhythm section end that makes these songs leap off your chosen medium like they're live in a raucous pub. So those are sort of three lower-level things. Moving up to a fourth... man, Sentance is really expressive and almost glammy, like a gold and platinum Mark Slaughter crossed with Slade linked in the middle by NWOBHM great Jon Deverill. He's really a strong presence, thespian, piling on the energy and tang and twang and even vocal fry to match blow-for-blow Murrison's unforgiving, dirty guitars.

At the very top line, though, in terms of this idea of Nazareth carving an unexpected identity, it's the chord changes, the songs. Take for example "You Gotta Pass It Around," with its slow burn and intriguingly Scottish vibe. "Better Leave It Out" is a good example of this rhythm-section eccentricity of which I spoke, but it again is obtuse of melody, hooky, smart and sort of funky and hair metal at the same time. I guess you can hear the kind of nonobvious hard-rock writing that made *The Newz*, *Big Dogz* and *Rock 'n' Roll Telephone*, the last three with McCafferty, so multi-dimensional and lasting. The difference is that Nazareth with Sentance has really dug into being exclusively a hard-rocking band, and yet within the idiom, they keep writing fresh and nonobvious. Case in point, up into "Let the Whisky Flow" and "Ciggies and Booze" (there's that pounding rhythm section again), you get two different feels but more sophisticated chord changes and vocal melodies, once more somehow reminding us of the band's roots in the Celtic. And the heaviest song on the album? That would be "Sinner," totally ass-kicking, with Sentance singing like a heavy metal David Coverdale but with a Rob Halford range. And, man, get to

the end and there's one quieter thing alone across the album's 14-song expense, saved for last: "You Made Me," a sort of R&B thing with Hammond. Favorite? That might be "Waiting for the World to End," which serves as a metaphor for all the points above, touching down on elements only this band can have all at once because of the four different storied personalities involved.

*—Martin Popoff*

**THE WEIGHT BAND**
SHINES LIKE GOLD
Weight Band Records (CD)
★★★★

The Weight Band have been keeping the legacy of The Band alive for almost a decade, touring steadily up and down the East Coast. Led by former Band guitarist Jim Weider, the group's lineup is composed of musicians with remarkable resumes, folks who have played alongside greats such as Dickey Betts, B.B. King and Al Green. A few years ago, they took their turn at creating their own music and released the album *World Gone Mad*. On it, The Band's influences seemed to overpower the music, and while the record contained some standout tracks, The Weight Band failed to really create a singular identity of their own.

They have now released a follow-up, *Shines Like Gold*, and across 10 tracks have assembled a body of music that is fresh and just familiar enough to remind you that the group have very specific roots. Recorded at Clubhouse Studios in Rhinebeck, New York, over just four days, the album presents the group in remarkably tight form. Each song delivers great bottom and strategically uses keyboards to level things out and add real character in the most pivotal moments. Also on display here are Weider's strong guitar chops. On the opener "Weight of the World," his licks crack like a whip. And like the band they honor nightly, The Weight Band present lush harmonic vocals. The soaring chorus on the steady sway of "Tall Trees" is full-bodied and majestic. They really hit all of the notes on this track, a song that has a special kinship to "Book Faded Brown" from The Band's 1998 album, *Jubilation*.

The first single is the title track. It's a sand-sifted version of The Band song "Stage Fright." While it probably sits well within their set list, it makes the record lose some of its creative steam. That aside, this is a group that are really starting to "shine," and it's exciting to see where they are headed next.

*—Ray Chelstowski*

**BO DIDDLEY**
SONGWRITER SERIES
Koko Mojo (CD)
★★★½

Who knew Bo Diddley wrote "Love Is Strange"? That iconic song — by Dale & Grace here — is one of 28 penned by Ellas Otha Bates McDaniel, born in 1928 in Mississippi. It's been said that he took his stage name from an insult hurled at him. It became his first hit, "Bo Diddley," heard twice here by JM Van Eaton & The Untouchables as well as the man himself, who has the first 14 tracks.

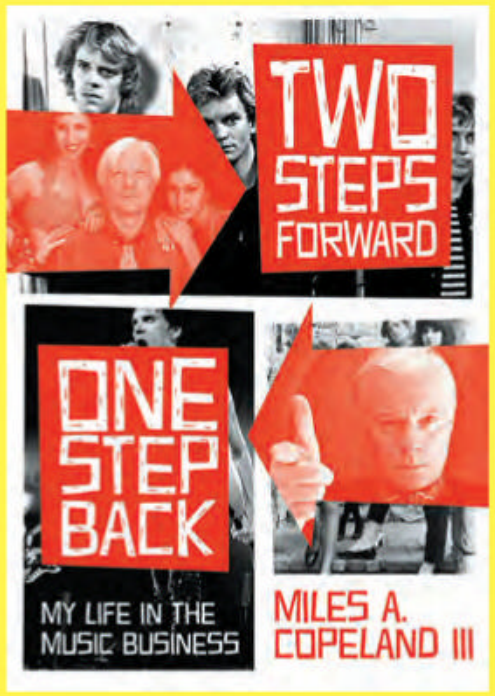
Diddley is that rare breed of legend whose signature sound became a rhythmic sub-genre of its own. "Who Do You Love" and "Mona" cemented his rep, and he first found fame in the thriving Chicago 1950s blues scene. Interesting to note that on his November 1955, *Ed Sullivan Show* appearance, he was slated to cover "16 Tons" by Tennessee Ernie Ford, but when he saw the cue card with his name on it, he mistakenly performed that first hit. Sullivan was so infuriated, he never had him back, and reportedly said he would never amount to much.

Little Walter, Billy Stewart, The Johnny Otis Show, Bill Black's Combo, Johnny Kidd & The Pirates and others strut their Bo stuff here, but one wishes for more than just half the disc Diddley.

*— Mike Greenblatt*

# QUICK PICKS

**BY GILLIAN G. GAAR**




**MILES A. COPELAND III**
TWO STEPS FORWARD ONE STEP BACK
Jawbone Press (Paperback)
**Genre: Memoir**

Subtitled "My Life in the Music Business," this is a fascinating account of how Copeland ushered his brother's band (The Police) to fame, established IRS Records and helped foster international relations by bringing Middle Eastern music to the West. With behind-the-scenes tales and tantalizing anecdotes, it's a must read for anyone interested in the music industry.

**MARC MYERS**
ROCK CONCERT
Grove Press (Hardback)
**Genre: Oral history**

An overview of how the rock concert evolved, from the mid-'50s of Alan Freed's Moondog Coronation Balls to the mid-'80s extravaganza that was Live Aid. Stopping points along the way include Shea Stadium, Woodstock and Altamont. And a few myths are exploded: Pete Seeger didn't try to cut Bob Dylan's power at the Newport Folk Festival, for example.

**JESSICA LIPSKY**
IT AIN'T RETRO
Jawbone Press (Paperback)
**Genre: Soul**

Subtitled "Daptone Records and the 21st-Century Soul Revolution," this is an entertaining, insightful history of the plucky label that spawned The Dap-Kings (who provided backing on Amy Winehouse's *Back to Black*) and is also home to Sharon Jones, Charles Bradley and scads of other talented folks.

**PAUL SEXTON**
PRINCE
Welbeck (Hardback)
**Genre: Illustrated history**

As befits a book subtitled "A Portrait of the Artist in Memories & Memorabilia," there's much to peruse here, from a shot of "P. Nelson" from his school yearbook to his first demo tape, costumes and "personal travel bible," and a concise retelling of his story.

**VARIOUS ARTISTS**
SOMEONE/ANYONE?
Forward Motion Records (Digital)
★★★★

Leave it to producer, multi-instrumentalist and all-round wunderkind Fernando Perdomo to oversee a salute to the album many consider the greatest pop

purveyor of all time, Todd Rundgren. It's a worthy endeavor, one that focuses on Rundgren's 1972 opus *Something/Anything?* but also expands its reach to fully acknowledge the influence and incentive that lingers even now among dozens of disciples who view Rundgren as an eternally essential artist.

Rundgren's work had several peaks, but early on it became clear that *Something/Anything?* was setting a high bar against which all future endeavors would be measured. Released in February 1972, it found Rundgren playing nearly all the instruments while also yielding several landmark songs, among them "I Saw the Light," "It Wouldn't Have Made Any Difference," "Black Maria" and, most notably, "Hello It's Me," originally recorded by his band Nazz and then reconfigured in a more stripped-down setting.

The subtly titled *Someone/Anyone?* features all the tracks from the original double album along with several bonus tracks inspired by the original album. What's more, an impressive array of eclectic artists manages to hew to the original arrangements. Several performers boast special distinction, with Louise Goffin, Ken Sharp, Probyn Gregory of the Brian Wilson band, Rundgren's ever-faithful sidekick Kasim Sulton, Victor Wainwright, Marshall Crenshaw, Jordan Rudess of Dream Theater, The Smithereens' Dennis Diken, Stan Lynch, Brent Bourgeois, bluesman Albert Castiglia and, of course, Perdomo himself claiming prime placement on the marquee. That said, even those contributors that are lesser knowns do an exceptional job when it comes to the maintaining consistent quality.

Not surprisingly then, the standout selections align with those on Rundgren's original release, and there's not a single song here that doesn't do it justice. For example, fan and follower Dode Prickett teams with Brian Grace and shares a surprisingly emotive vocal on the otherwise negligible "Piss Aaron." So, too, the Miami Beach High School Rock Ensemble turns the classic "Money," originally part of a medley on *Something/Anything?*, into a sturdy rocker that echoes the grit and groove captured in both Barrett Strong's original and the remake by The Beatles.

While some may see a tribute of this sort as a novelty within a niche, Perdomo and Co. deserve credit for giving this seminal classic the attention it deserves a half century on. Here again is proof that *Something/Anything?* continues to resonate far more than its modest title might have implied.

*— Lee Zimmerman*

**BETH HART**
A TRIBUTE TO LED ZEPPELIN
Provogue (CD)
★★★★

You'd think it was Robert Plant himself on the opener "Whole Lotta Love." Eight of the nine tracks (sorry, but "Stairway to Heaven" is long past its expiration date) on this album ring true and even add an element of drama and surprise. Not since Heart's Ann and Nancy Wilson made Jimmy Page cry at the Kennedy Center Honors has an artist channeled so righteously the mysterious underpinnings of what made Led Zeppelin great. In fact, if Page, Jason Bonham and John Paul Jones want to do one last tour, Hart could handle it. She is, in a word, magnificent.

She melds "No Quarter" with "Babe, I'm Gonna Leave You" as if it's the most natural thing in the world. She does the same with "Dancing Days" and "When the Levee Breaks," so it's really 11 songs within the nine tracks. She turns into James Brown on "The Crunge," outdoing the original for a syncopated stuttering syntax that gets under the skin. "The Rain Song" ends it on a magisterial note complete with a gorgeous string arrangement that smartly stays in the background.

It's almost as if Hart is exorcizing her personal demons with these guttural vocals. She's not imitating anyone. It's in her soul. And once you know her personal story, the music becomes even more profound.

Kudos to producer Rob Cavallo for making these tracks come alive with just the right amount of respect yet an added-on element of innovation. "Kashmir," "Dancing Days," "Black Dog" and highlight "Good Times Bad Times" are a stunning reminder that these songs need to be updated every generation for eternity.

*— Mike Greenblatt*

**MARTIN POPOFF**
BOWIE AT 75
Motorbooks/Quarto — (Hardcover)
★★★★

Few artists can claim as chameleon-esque a career as the late David Bowie. From his early beginnings as a pop pretender to his role as a major cheerleader for glam and to his reinvention as an experimental auteur and a dance diva, and eventually his reemergence late in life as an innovative and — yes — unpredictable artist fully focused on pursuing his own muse, Bowie helped establish the forward course of modern music for generations to come.

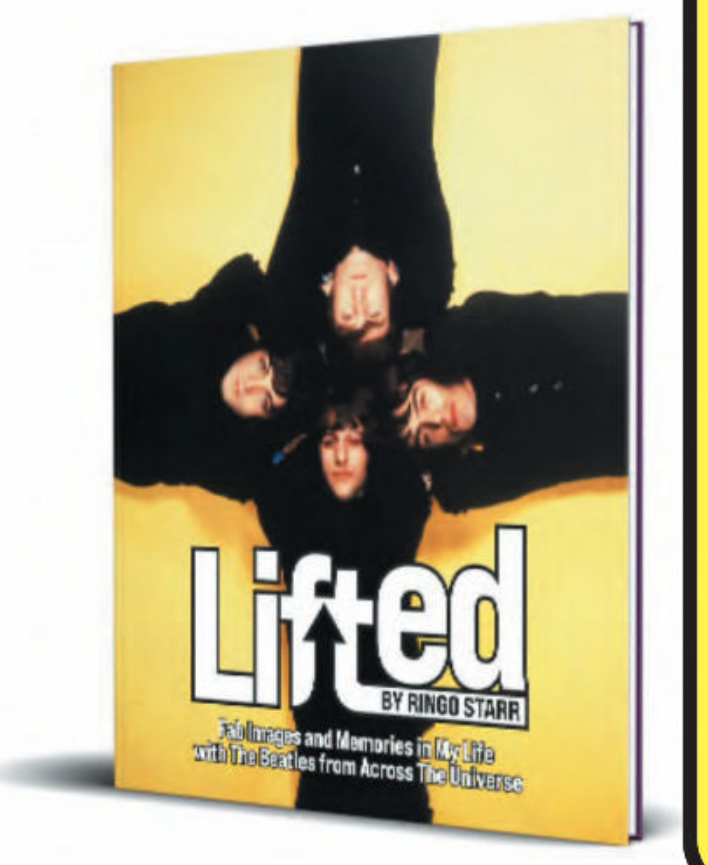
Given that his was an ever-changing trajectory, capturing the full scope of Bowie's career is clearly no small challenge. Yet that's exactly the mission esteemed author Martin Popoff embarked upon with his book, *Bowie at 75*. Not surprisingly, then, the results of his labors reflect the overarched arc of Bowie's career. Presented in the form of a coffee-table book replete with high-quality content, it artfully captures the various phases of Bowie's ever-shifting stylistic journey. It's a strikingly sumptuous manuscript, one that uses 75 highlights of Bowie's 50-plus-year career as its major touchstones, as shared through photos, a heretofore unpublished 8x10 glossy print, gig posters, picture sleeves and a pullout poster.

While the visual content is impressive enough, Popoff's descriptions of Bowie's accolades and achievements at those critical points in his ongoing ascendency never fail to impress. Of course, Popoff's no stranger to tackling biographies of those who appear larger than

life, having previously authored career-defining treatises on Rush, Pink Floyd and Led Zeppelin, while also contributing to award-winning documentaries and having his work represented in *Goldmine* and other publications. As always, his commentary is both literate and descriptive, qualities that draw the reader in and enable them to focus fully on each of the major milestones described. Those who may have followed Bowie's career with only passing or passive interest will gain insights and appreciation from Popoff's detailed documentation, while fans and admirers ought to appreciate the depth and detail the author shares by recounting key collaborations, mega-concerts, screen appearances both big and small, and even more intimate personal revelations that only an actual insider would appear to have been privy to.

Ultimately, *Bowie at 75* is more than a mere compilation of Bowie at his best. It is, in fact, a work of art grounded in a pop persona whose influence continues to make an indelible impression on modern culture, and is likely to linger for some time to come. Kudos to Popoff for spotlighting this iconic artist with the scope and sensitivity he deserves.

*— Lee Zimmerman*




[ CONTINUED ON PAGE 98 ]

# QUICK PICKS

**BY LEE ZIMMERMAN**

## HARVEY KUBERNIK AND KENNETH KUBERNIK
### JIMI HENDRIX: VOODOO CHILD

Union Square & Co. (Hardcover)

**Genre: Music biography**

Granted, there have been countless volumes written about Jimi Hendrix, and rightfully so. Hendrix was a soaring star who burned out far too soon. By the time of his death at age 27, he had already redefined the boundaries of popular music and established himself as an absolute genius, one whose impact continues to be felt and revered more than a half century after his passing. The Kuberniks' sumptuous manuscript shines further light on this legend, courtesy of stories and anecdotes from those who witnessed his boldness and brilliance first hand. A collection of rare photos is intertwined with the narrative throughout — many of which have rarely if ever been seen. Taken in tandem, they bring Hendrix his full due and give a feel of both the man and the musician. A fascinating story told from a first-person perspective, *Voodoo Child* could be considered a definitive biography of the greatest guitar god of all time.

## DANIEL DE VISÉ
### KING OF THE BLUES: THE RISE AND REIGN OF B.B. KING

Grove Press (Paperback)

**Genre: Music biography**

When the name B.B. King is brought up, little more needs to be said in terms of the influence and impact of the man widely recognized as the undisputed King of the Blues. Nevertheless, author Daniel de Visé does an exceptional job of capturing King's story, from a childhood spent in abject poverty as a sharecropper's son to his eventual status as an absolute icon revered by the likes of practically every guitar great who followed. For his part, de Visé details that rise to fame in extraordinary detail, illustrating his tale with a collection of revealing photos that help underscore that remarkable trajectory. Consider this a must read for anyone with even a passing interest in the basics of the blues.

## MAXIM W. FUREK
### SOMEBODY ELSE'S DREAM: DAKOTA, THE BUOYS, & "TIMOTHY"

Sunbury Press (Paperback)

**Genre: Music history**

An entire book dedicated to a single song may seem like a stretch, but when it revolves around a song like "Timothy," a pop tune about cannibalism, of all things, the premise becomes even more confounding. Yet, somehow, renowned rock journalist Maxim W. Furek has managed to take that particular song and use it as a metaphor for a more expansive story — one that revolves around The Buoys, an ill-fated outfit that recorded what was subsequently labeled "the worst song ever recorded," and then gained infamy and ignominy in its wake. The book offers any number of lessons learned too late, specifically how fame isn't always the end-all one may have hoped for and what then becomes of those who fall prey to its promises.

## BEN SIDRAN
### THERE WAS A FIRE: JEWS, MUSIC AND THE AMERICAN DREAM

Nardis Books (Hardcover)

**Genre: Music history**

Ben Sidran, a renowned musician in his own right, offers a definitive book about the ongoing impact Jews have had on the culture of this country, specifically on popular music from the 19th century to the present. In another sense, however, it's a much bigger story, one that details how a group of people — often vilified, persecuted and misunderstood — managed to make an indelible imprint in an adopted country and, in the process, become a true representation of the actual American Dream. While specific individuals shine in the spotlight — Bob Dylan, record exec Mo Ostin, et al. — it's Sidran's ability to effectively encapsulate the entire history of popular music of the 20th century that's especially impressive. Novices should note — it's not an easy read, but it's an absorbing one nevertheless.

## MARC SAVOY
### MADE IN LOUISIANA: THE STORY OF THE ACADIAN ACCORDION

UL Press (Hardcover)

**Genre: Music history**

While the title references one instrument in particular, this stunning coffee table-size book is really much more. It shares the legacy of the style and sound that originated in Louisiana, a place that served as one of the birthplaces of American music. Well-researched and amply illustrated, *Made in Louisiana* not only details the nuances of an expressive instrument but also the origins of music made with diligence and dedication. The first-person narrative is especially apt, given that it serves to entice those who may have been unaware, while adding appreciation for an instrument that's as essential to its genre as banjos are to bluegrass, brass is to jazz and electric guitars are to rock and roll. Kudos to author Marc Savoy for providing enlightenment and entertainment.

# INDIE SPOTLIGHT

**BY LEE ZIMMERMAN**

It's been almost 50 years since guitarist **Davey Johnstone** released his first and only solo album, but given the fact that he's been in the ongoing employment of Elton John for all that time, and contributed to the efforts of any number of others, lack of endeavor is hardly a problem. Nevertheless, it's obvious that Johnstone has plenty of music to share in his own right, as *Deeper Than My Roots* readily attests. It's a family affair for the most part, with several of seven children contributing vocals, keyboards, drums and whatever other instrumental additives are called for at any given time. Not surprisingly then, the music is mostly of a modern pop/rock variety, as opposed to the more supple approach he took with his initial album *Smiling Face*, an effort that drew on the influence of his initial outfit, the folk rock band Magna Carta. All the songs are original save a sensitive read of The Beatles' "Here, There and Everywhere," while some assertive instrumentals provide a perfect balance.

**Davey Johnstone**
*Deeper Than My Roots*

**Anton Barbeau**
*Power Pop!!!*

**Anton Barbeau** is a well known pop provocateur, and with an extensive recording résumé in that particular genre, it's only natural that he should title his latest opus *Power Pop!!!* Given the realms in which he operates, it fits the bill to a tee. What's more, the premise is adroitly expressed in the definition offered on the back cover: "a guitar-based form of self-limiting pop music, created primarily by/for unrequited men who  with The Beatles had never invited Dylan up to their hotel room." Hmmm. Regardless of interpretation, this particular *Power Pop!!!* does take the vintage view it alludes to, incorporating elements of psychedelia, Beatle-esque intrigue, imagination and ingenuity in equal proportions. The song titles of some selections refer to those oblique references — "Power Pop" (of course). "The Drugs" and "Julian Cope" in particular — suggesting a song cycle in terms of actual execution. Eccentricity abounds (the double time "Hillbilly Village" being an ideal example), but then again, that's part of the charm. Speaking of Barbeau, also of note, a reissue of his collaboration with the Loud Family, *What If It Works*, featuring a plethora of bonus tracks and a booklet featuring an extended interview with the inimitable Mr. Barbeau himself.

**Roland Justice**
*Monophonic Love*

**Greg Greenway**
*Songs from the Beginning*

There are no shortage of singer-songwriters that hail from he great state of Tennessee, but given **Roland Justice**'s knack for shifting melodies and deeper form of expression, his new album, ironically dubbed *Monophonic Love*, clearly sets him apart. He eschews the usual good-ol'-boy narratives about getting the girl and whooping it up on Saturday night, and opts instead for a full range of emotional variables. The opening entreaty of "Come and Get Your Happiness" leads into the decidedly upbeat "Built for Speed" and the further enthusiasm of songs such as "Nine Hundred Ninety-Nine," "Make Time" and "Ghost," and then well beyond. Aside from his obvious ability to craft exquisite melodies with a lingering embrace ("Avatar" offers one of many examples), he has the ability to add equally expressive arrangements that complement each of his compositions and bring them to full flourish. If, in fact, there is real justice to be  found, then Roland Justice ought to get his due. Make note: his first three albums are worth investigating as well.

**Eels**
*Extreme Witchcraft*

**Opal Canyon**
*Tomorrow to the Sea*

**Greg Greenway**'s been a permanent fixture on the New England folk scene since the late '70s but his consistency and creativity were obvious even early on. Although he now makes his home in Virginia, his iconic status is still a constant in the Northeast and beyond, and his legions of faithful fans and devotees have grown exponentially with each passing year. It's appropriate, then, that his latest offering actually takes him back to his origins with the earliest examples of his songwriting skills. *Songs from the Beginning* is all its title implies, a collection of seminal compositions that he performed while making his initial forays into the clubs and coffeehouses where he first found fame. Rerecorded with acoustic guitar, keyboards, bass, cello and percussion, these essential arrangements allow Greenway to replicate the teeming emotion that bolstered these ballads early on. This is the work of a toiling troubadour, one who was just beginning to ply his craft, yet indicating his confidence and credibility in the process . Through the music, his legacy lingers.

**Eels**' helmsman, chief songwriter and continuing constant Mark Oliver Everett, otherwise known as E, is one of those ever-elusive yet boldly bewitching artists whose every move is eagerly anticipated. Not surprisingly then, his latest manifesto *Extreme Witchcraft* will likely be subject to close scrutiny, heightened no doubt by its bewitching title and the eerie cover art that accompanies it. However, a listen to the music dispels all fears, proving yet again the unerring enticement that accompanies every Eels album is still intact. In the 25 years since Everett transitioned his solo career into the Eels collective, he's never failed to enthrall and entice. *Extreme Witchcraft* proves no different. It mostly moves at a frenetic pace, maintaining the cool yet quirky persona that E is so famous for. Needless to say, it's a decidedly demonstrative album, both effusive and engaging due to E's obvious enthusiasm. So too, there's a certain charm to be found in the loopy, off-kilter melodies and all the whacked-out revelry.  E's eccentricity remains both intrinsic and intact.

**Opal Canyon** creates a sound with a shimmering sensibility, a feeling that transports its listeners to a time when Laurel Canyon was the center of the songwriting universe and euphoria was imbued in every sentiment and suggestion. Helmed by a husband and wife team consisting of singer and songwriter Debra DeMuth and her singer, guitarist and songwriting husband Dave Houghton, the duo merge dreams and desire, and leaves an indelible imprint in their wake. That's especially evident on their sophomore album, *Tomorrow to the Sea*, a set of songs that leaves doubt as to the duo's ability to share a euphoric encounter and a sense of eternal optimism besides. Their's is a celebratory sound, one tempered with careful consideration and a well-defined sense of purpose. While most of the material consists of their own original songs, a surprisingly upbeat cover of R.E.M.'s "(Don't Go Back to) Rockville" finds them expanding their template while still holding to idyllic imagery that's at the core of their creativity. A follow-up to their gilded debut, *Beauty and Loss*, *Tomorrow to the Sea* proves both sumptuous and sublime.

# RARITIES ON COMPACT DISC (CD)

**Allman Brothers - Evansville 1993** (2CD) - Evansville IN 6/26/93 complete - excellent audience recording
**Allman Brothers - Fairytale Album** - Atlanta 7/17/71 - very good audience recording
**Syd Barrett - Radio And Live** - John Peel 2/24/70 (five tracks) + Sounds Of The Seventies 2/16/71 (3) + Extravaganza '70 6/6/70 (4)
**Beach Boys - Live In Chicago 1965** (2CD) - Arie Crown Theater 3/26/65 + 3/27/65 - excellent soundboards
**Beach Boys - Live In Sacramento 1964** (2CD) - Sacramento CA 8/1/64 both shows - excellent soundboards
**Beatles - Abbey Road Recording Sessions** (5CD) - excellent studio outtakes January 1969 to August 1969
**Beatles - BBC 36** - pre-EMI broadcasts 3/62 - 5-64 - 2018 Vigotone special release!
**Jeff Beck - Best Shot** - St. Louis, MO 8/27/95 - excellent soundboard
**Jeff Beck & Rod Stewart - Early Times** - Fillmore West 12/7/68 plus BBC 3/7/67 and other rarities - excellent soundboards
**Black Sabbath - London To Pittsburgh** - London 3/77 plus Pittsburgh 9/2/78 - excellent FM broadcasts
**Black Sabbath - Northern Exposure** - Toronto 7/18/71 - excellent soundboard
**Derek & The Dominos - In The Sky Dog** (2CD) - Tampa FL 12/1/70 with Duane + Fillmore East 10/23/70 - very good audience recordings
**Derek & The Dominos - Lyceum Ballroom** - London 10/11/70 - very good audience recording
**Derek & The Dominos - Stormy Monday** (3CD) - Santa Monica, CA 11/20/70 both shows - excellent audience recording
**Duran Duran - Acoustic World** - MTV Unplugged 1994 - excellent soundboard
**Duran Duran - The Medicine** - Big Thing rough takes and alternates
**Duran Duran - Ordinary World** - Atlanta 7/21/93 + Los Angeles 8/18/93 - excellent soundboards
**Bob Dylan - The Dylan/Cash Sessions** - studio outtakes 2/69, plus TV appearance 5/1/69 and Nashville Skyline quad mixes - excellent soundboards
**Bob Dylan - The Freewheelin' Bob Dylan Outtakes** - alternate versions - studio quality
**Bob Dylan - Genuine Basement Tapes, Volumes 1 - 5** (5CD) - Saugerties, NY 1967 - studio outtakes - may be ordered separately
**Bob Dylan - Peco's Blues** - Pat Garret and Billy the Kid outtakes from Jan-Feb 1973
**Fleetwood Mac - Nashville Rumours** (2CD) - Nashville TN 5/21/77 - excellent soundboard
**Fleetwood Mac - Radio Aberdeen** - live in studio Aberdeen, Scotland 6/23/69 - excellent FM broadcast
**Grateful Dead - February 11 1970** (2CD) - Fillmore East NYC both shows - excellent soundboard
**Jimi Hendrix - Axis Outtakes** (2CD) - excellent studio recordings
**Jimi Hendrix - Blew Another Amp!** - Fillmore East 5/10/68 - excellent soundboard
**Kansas - Crimson Skies Of Ice And Fire** - Portland OR 12/12/75 - excellent soundboard
**Kansas - Song For Pittsburgh** - Stanley Theater 12/2/75 - excellent FM broadcast
**Led Zeppelin - Mid-South 1970** - Memphis TN 4/17/70 - very good audience recording
**Led Zeppelin - Mudslide Complete!** - Vancouver BC 3/21/70 - excellent soundboard / very good audience recording
**Led Zeppelin - Musical Gravities** - remastered rare outtakes and demos
**Paul McCartney and Wings - Belgium 1972** (2CD) - Antwerp 8/22/72 complete concert - very good audience recording / excellent soundboard
**Montrose - Early Years** - rehearsals from the first album with Sammy Hagar plus Cleveland 1974 - very good studio / excellent FM broadcast
**Montrose - Last Dreamer** - Paris, France 1975 - very good soundboard
**Montrose - Record Plant 1973** - studio outtakes 4/2/73 plus London 3/75 (very good soundboard)
**Montrose - Rock The Live Nation** (2CD) - Germany 1/20/75 plus NYC 6/21/75 &Boston 11/18/76 - very good audience recordings
**Ozzy Osbourne - End Of A Good Time** - Knoxville, TN 3/18/82 (Randy's last show) - very good audience recording
**Ozzy Osbourne - First Live** - Glasgow, Scotland 9/12/80 - Blizzard's first show! - excellent soundboard
**Ozzy Osbourne - Over The Mountain** - Minneapolis 1/15/82 with Randy Rhoads - excellent FM broadcast
**Outlaws - Devil's Road To Pittsburgh** - Pittsburgh PA 11/28/81 - excellent soundboard
**Jimmy Page - Hats Off To Jimmy Page** - Page & Roy Harper live in Battersea, UK 7/29/84 - very good soundboard
**Page Beck Clapton - The Night Of Kings** (2CD) - London 9/20/83 - excellent soundboard
**Page & Plant - Shark Tank** - San Jose, CA 5/20/95 - excellent soundboard
**Page & Plant - Walking Into Vegas** (2CD) - Las Vegas, NV 9/23/98 - excellent soundboard
**Gram Parsons - The Lost Recordings** - 1972 rehearsals - excellent soundboards
**The Partridge Family - Missing Pieces** - 17 unreleased songs from the TV show
**David Peel & The Lower East Side - The Pope Smokes Dope** - out-of-print classic hippie LP
**Peter Green Splinter Group - Black Magic Manalishi** - Milwaukee, WI 9/13/00 - very good audience recording
**Pink Floyd - Pompeii** - Pompeii (Italy) Amphitheater 1972 - excellent soundboard
**Pink Floyd - Rainbow Show** - London 2/20/72 (DSM live) - excellent soundboard
**Pink Floyd - Remergence** (2CD) - Rotterdam, Netherlands 11/7/70 - excellent audience recording
**Prince - Sometimes It Snows In April** - The Metro, Boston 4/3/86 rehearsal - excellent soundboard
**Prince - Symbol & The Girl** (2CD) - Detroit, MI 4/19/15 - excellent soundboard
**Prince - Take It 2 The Bridge** - Graffiti Bridge demos & outtakes
**Queen - Definitive Chicago 1973** (2CD) - Chicago Stadium 12/7/78 - excellent audience recording
**Raspberries - On The Beach** (3CD) - Panama City FL 1973 + Tampa Bay FL 11/74 + St Petersburg FL 2/22/75 - excellent audience recordings of complete shows
**Rolling Stones - Louisville 1981** (2CD) - Louisville, KY 11/3/81 - excellent soundboard
**Rolling Stones - Mister Stone** - a collection of rarities
**Rolling Stones - Necrophilia** - Andrew Oldham's unreleased album
**Frank Sinatra - Perfectly Frank** - compilation of live radio broadcasts from the 1950's
**Frank Sinatra - The Rat Pack** - Frank, Dean and Sammy live at the 500 Club in Philadelphia 8/25/62 - excellent soundboard
**Neil Young - Live In Rotterdam 1987** (2CD) - Sportspaleis Ahoy, Rotterdam, Holland 5/27/87 - excellent audience recording

# RARITIES ON DVD

**Allman Brothers - Capitol Theater** - Passaic NJ 4/20/79 - pro-shot B&W
**The Association - Greatest Hits On DVD** - TV clips 1967-69
**Beatles - The Complete Cartoon Series** (2DVD) - 39 original episodes - TV broadcasts
**Beatles - For Beatles Fans Only** - 41 promotional videos
**Beatles - Get Back** (2DVD) - the film plus unreleased footage and Winter Of Discontent bonus disc
**Jeff Beck - Prince Hotel** - Karuizawa, Japan 6/1/86 with Carlos Santana & Steve Lukather - 2016 remastered
**Blondie - Beat Club 1978** - Bremen, Germany 12/2/78 + Musicladen 1/21/78 + OGWT 3/3/78
**Eric Burdon - Live At WDR Studios** - Koln, Germany 4/21/76 with The Eric Burdon Band - TV broadcast
**Byrds - Video Collection Volume 1** - 1965-67
**Harry Chapin - Capitol Theater 1978** - Passaic, NJ 10/2/78 - pro-shot B&W
**Harry Chapin - The Final Concert** - Hamilton, ON 1981 - early local cable TV broadcast
**Clash - Pressure Drop 1977-85** (DUAL) - 84 songs
**Cream - The Golden Years** - 1967-68 plus HoF introduction 1993 - pro-shot
**CSNY - Deja Vu 1969-74** - pro-shot film and TV clips
**Def Leppard - Acoustic Night** - Toronto, Canada 11/22/95 - pro-shot
**Electric Light Orchestra - Live On The Third Day & Other Rarities** - five promo clips + Rockpalast 10/4/74 complete
**Rory Gallagher - Loreley 1982** - Open Air Festival, Germany 8/28/82 - pro-shot
**Rory Gallagher - Old Grey Whistle Test 1976** - Shepherd's Bush Empire, London, UK 3/2/76 - excellent TV broadcast
**Rory Gallagher - Pistol Slapper Blues** - Hammersmith Odeon, London, UK 1/19/77 - pro-shot
**Rory Gallagher - Taste So Good!** - Belgium 1969, Paris 1971, Madrid 1975 - TV broadcasts
**The Go-Go's - Always A Go-Go** - complete collection of promotional videos including solo Belinda & Jane 1981-2002
**Grass Roots - Outasite** - compilation of TV clips
**George Harrison - Complete Promo Videos** (2DVD) - promo clips 1970-2001 - pro-shot stereo color
**Heart - Live 1976 WSU** - Pullman, WA 4/9/76 + Midnight Special 3/4/77, 11/10/78 & Musikladen 1976-77 - pro-shot
**Jimi Hendrix - The DVD Experience** - film and TV clips 1966-69
**Janis Joplin - The Way She Was** - OOP documentary film plus Stockholm 4/7/69 and Frankfort 4/12/69 (pro-shot film)
**KISS - Anaheim Ultimate Edition** - Anaheim CA 8/20/76 - pro-shot
**KISS - Roosevelt Stadium** - Jersey City NJ 7/10/76 - B&W TV broadcast - complete show
**John Lennon - Milk And Honey** - interviews and promo videos plus "Yoko Ono: Then & Now" documentary - film footage
**Little Feat - Live At The Rainbow 1977** - London, England 8/2/77 - pro-shot
**Manfred Mann - Collection 1963-69** (2DVD) - 45 rare pro-shot TV and film clips
**Steve Marriott - Compilation** - Small Faces & Humble Pie pro-shot videos 1969-74
**McCartney - Austin City Limits Music Festival** - Austin, TX 10/5/18 - complete show - proshot
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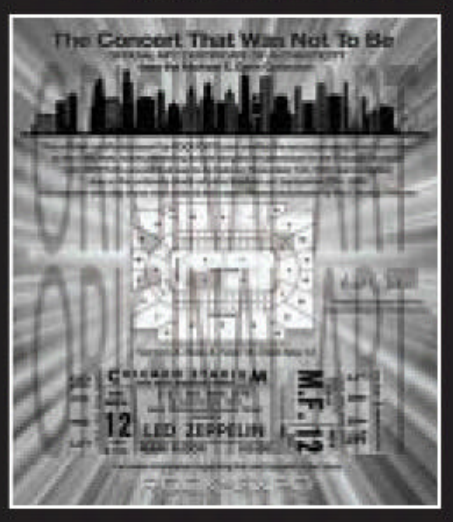


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| **Harry Chapin** | Story Book: Elektra Albums 1972-78 (6CD) | | $54 |
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| **Elvis Costello** | The Boy Named If | 2022 release w/ **The Imposters** | $15 |
| **Elvis Costello** | The Boy Named If + 1 | Japan, SHM | $35 |
| **Dante Fox** | Roots Of Great White 1978-82 | 2019 release | $15 |
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| **Dramatis** | For Future References/BBC In Concert (2CD) | 1981 & 1982 **Tubeway** release | $20 |
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| **Dynazty** | Final Advent | 2022 heavy metal release | $17 |
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| **Chip Z'Nuff** | Strange Time + 5 | 2015 **Enuff Z'Nuff** Solo release | $16 |
| **Envy Of None** | Self-titled | 2022 release w/ **Alex Lifeson (Rush)** | $16 |
| **Envy Of None** | Self-titled (2CD/LP/BK) | Special Edition | $76 |
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| **City Of Lights** | Before The Sun Sets + 1 | Japan | $42 |
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| **Edge Of Forever** | Seminole + 1 | Japan | $43 |
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COLLECTOR RESOURCES

[ SPIN CYCLE | FROM PAGE 9 ]

mellow. But it drifts like the best chill-out soundtrack and, across two slices of green vinyl, there's sufficient room for a panoply of moods, teased out sometimes from bare piano, sometimes by strings (overseen by Hannah Peel and Lucy Wilkins) and sometimes from a range of instrumentation that includes ukulele, xylophone, double bass and, forever inspiring whenever it appears, cello. "Constellations," closing the first side, is an especial delight in that last department.

Other highlights flow like water across the wax: The opening "Long Exposure" is sparse and spacious; "Love Died in Our Arms" is warm and expansive; and throughout, Allison and co-producer Fiona Wilkinson maintain a sense of intimacy that isn't even dented by the need to get up every three songs to play another side.

In fact, the only caveat — at least on Spin Cycle's copy of the album — is the hint of distortion that wraps itself around some of Allison's more impassioned vocals. But it's not a deal-breaker. *Heart-Shaped Scars* is an album you will find yourself returning to again and again, unlocking its secrets and luxuriating in the tales they tell.

Finally this month, e.g., rhapsodic is the debut album by **Shakespeare & the Blues** (Nouveau Electric), a New Orleans fusion trio built around harp, bass, drums and electronics — an esoteric mixture that has little to do with anything you might imagine it to be, but which is absolutely compulsive. Wholly instrumental, it drifts through 10 tracks that twitch, skitter, scamper and glitter across a series of generally gentle rhythms, while leaving sufficient open space for your ears to focus on whichever element they choose.

It's not an instant listen; two or three plays seem essential before the band's nature rakes hold on your imagination. But it will get you in the end.

[ REVIEWS | FROM PAGE 89 ]

## RINGO STARR
### LIFTED (COLLECTOR'S EDITION)

Julien's Auctions (Hardback)

★★★

Ringo Starr varies the formula of his previous books in his latest release. *LIFTED: Fab Images and Memories in My Life with The Beatles From Across the Universe* isn't a book of Starr's photos; it's a book of Beatles-era photos of Ringo, accompanied by his own commentary.

It's the less-familiar shots that are going to draw the attention of longtime Beatles fans: Starr, his future wife Maureen Cox, and John and Cynthia Lennon proudly displaying their catch on a fishing trip; a smiling George Martin wearing a Beatles wig; the four Beatles at their last photo session on August 22, 1969, with Lennon's wife Yoko and Paul McCartney's wife, Linda, standing alongside them. Overall, it's a good mix of public and personal shots of life inside The Beatle bubble.

Starr has long said he wouldn't write an autobiography, explaining that he feels the public is only interested in his time with The Beatles and not the rest of his life. That being the case, you do wish he'd taken the opportunity to open up more in providing his commentary throughout this book that focuses on The Beatles years. The book's cover shot, for example, doesn't prompt any memory about the photo session itself, but the bland observation "Let it be said there was *nothing* that we four could not do when we all put our heads together." "We rocked together" is all he says about a photo from the group's Royal Variety Show appearance. There's a photo of Starr from the shoot for "Paperback Writer" and "Rain" promo films, but all he says of the experience is that he looks like one of The Byrds. Since the book's intro has him complaining about people who write books about The Beatles who weren't there themselves, it's a shame he wasn't pushed harder by *Rolling Stone* journalist David Wild, who helped Starr with the book, to provide more in the way of insight.

*LIFTED* is only available through the Julien's Auctions website (juliensauctions.com), in a signature edition ($495) and collector's edition ($59), with proceeds going to Starr's Lotus Foundation. As two editions of Starr's previous book for Julien's Auctions commemorating the All-Starr Band have sold out, don't delay if you're interested in a copy of his latest book.

*— Gillian G. Gaar*

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